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SATURDAY, SEPTEMBER 27, 1879.

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LITERATURE

Poems of Wordsworth. Chosen and Edited by Matthew Arnold. (Macmillan & Co.)

THERE can be no doubt that the time has come to settle Wordsworth's place among English poets, and it is interesting to learn Mr. Matthew Arnold's opinion of what that place should be:—

"Taking the roll of our chief poetical names, besides Shakspeare and Milton, from the age of Elizabeth downwards, and going through it,—Spenser, Dryden, Pope, Gray, Goldsmith, Cowper, Burns, Coleridge, Campbell, Moore, Byron, Shelley, Keats (I mention those only who are dead),—I think it certain that Wordsworth's name deserves to stand, and will finally stand, above them all. Several of the poets named have gifts and excellences which Wordsworth has not. But taking the performance of each as a whole I say that Wordsworth seems to me to have left a body of poetical work superior in power, in interest, in the qualities which give enduring freshness, to that which any one of the others has left. But this is not enough to say. I think it certain, further, that if we take the chief poetical names of the Continent since the death of Molière, and, omitting Goethe, confront the remaining names with that of Wordsworth, the result is the same. Let us take Klopstock, Lessing, Schiller, Uhland, Rückert, and Heine for Germany; Filicaja, Alfieri, Manzoni, and Leopardi for Italy; Racine, Boileau, Voltaire, André Chénier, Béranger, Lamartine, Musset, M. Victor Hugo (he has been so long celebrated that although he still lives I may be permitted to name him), for France."

There is one merit which cannot be denied to such criticism as this, the merit of boldness. He who can calmly and without even so much as a smile claim for a poet such as Wordsworth rank above Burns, Shelley, Coleridge, Keats, and Victor Hugo must needs be a bold man. Yet in criticism boldness, though a merit, is not so great a virtue that other merits may be dispensed with—such, for instance, as that impartiality and catholicity of taste which forms the central sweet of sweetness, the very central light of light.

True criticism would seem to be more difficult of achievement than true poetry. In matters of taste no less than in matters of opinion, to escape from the influence of authority on the one hand and of idiosyncrasy on the other is almost beyond the power of human wit. With regard to authority, we have only to point to the name of Shakspeare, upon

whose beauties and defects all criticism is now so timid and conventional that it may be pronounced to be almost worthless. The same may be said about the criticism upon Shakspeare's contemporary dramatists since the publication of Lamb's 'Specimens.' It has long been necessary for every critic to gush about the "Shakspeariani," and now the contention is simply—like that of the rival king-praisers of Dahomey—which has "the strongest and the longest wind."

Then as to idiosyncrasy. In fastening upon some one poet who chances to suit his own idiosyncrasy, and in placing him on a higher rung of the ladder than any predecessor had ever dared to place him, there would seem to be a special gratification for the critical mind. Perhaps it is because, next to writing a poem oneself, the most satisfactory thing is to pet and talk about a poem written by another man. This, with all respect to the critics, makes it somewhat dangerous to be entirely led by them; and when the critic, as in Mr. Arnold's case, happens to be a poet too the danger becomes greater; for the producer of original work in literature is he whose equilibrium of powers is disturbed by some unusual development in one special direction; moreover the poet is apt to mistake the glory of the light shed from his own eyes for the natural emanation of the object glorified. But much as we admire Mr. Arnold's boldness when we find him ranging Burns, Keats, and Heine together in contrast with Wordsworth, and claiming for Wordsworth a superiority to all these on the ground that he "deals more with life than they do," we are compelled to inquire what he can possibly mean.

Mr. Arnold, however, is clever at definitions; has he, perhaps, a new definition for the phrase "human life"? Undoubtedly there are two ways of considering human life: there is the impassioned way, to which English poets previous to Wordsworth had accustomed their readers, of considering man in his relations to man; and there is also the Wordsworthian way, of considering men as a family in their relation to unconscious Nature and to the lower animals. It was the peculiar glory of Burns—who had more influence upon Wordsworth than all other poets—to show an equal sympathy with human life in both these relations. The 'Lines to a Mountain Daisy,' the 'Lines to a Field Mouse,' and the 'Lines to a Louse on a Lady's Bonnet,' all show such a sympathy with the animal kingdom, that were it not for their humour they might have been imagined by Thoreau and written by Wordsworth. Burns's sympathy with man, however, was too strong to allow him to fully work the Wordsworthian vein, and consequently Wordsworth is pre-eminently the poet who successfully deals with human life in its relation to Nature and the lower animals. Not that he was by endowment at all equal to Burns in this line; but inasmuch as he worked entirely in it, and worked well in almost no other, he must take the first place. Yet such a self-centred nature as his was not and could not be altogether that "high priest of Nature" which he took himself to be, and which Thoreau was. Indeed, it seems hard for a man to combine the sensitivity which has ever been considered a necessary ingredient of the

irritable genius with the profound self-forgetfulness of the true worshipper of Nature. There were a thousand human sophisms from which Wordsworth never could escape, but from which the worshipper of Nature should be free; for instance, the belief in man's superior importance in the universe as compared with the importance of other forms. Burns knew that Nature is no respecter of persons, but loves as much the "louse on the lady's bonnet" as the lady who feeds it with her blood and the bard who sings its exploits. Wordsworth could not go so far as this; he had a sort of sense of the equality of lady and louse; but the bard he considered to be an altogether superior creature, though he tried hard to adopt the mood of Burns. On the other hand, in spite of his genuine and passionate love of his art, Burns knew better than any one else of his time the absolute and final value of man—the absolute and final value of all this poetry, which, as Mr. Arnold truly says, is "the chief glory of England," so far as English humanity is concerned. Still, though it was only because Burns had so much interest in human life in its other relation and aspect that Wordsworth had a chance against him as a Nature poet, there is no doubt that Wordsworth has had no successor who can compare with him as the poet of human life in its relation to Nature and the lower animals. The way to realize the radical difference in this respect between him and contemporary poets is to imagine him walking through the stubble of the "happy autumn fields," and recording his impressions of the same scenery which gave birth to the lovely lyric 'Tears, Idle Tears.' Mr. Tennyson, who more than most others aims at Wordsworthian treatment, cannot see a field of autumn stubble save through that medium of personal reminiscence which nowadays destroys almost every form of poetry but the purely lyrical. Yet, though not quite such a renegade to Nature as this, Wordsworth, deeply as he loved Nature, studied her and wrote about her because she was the greatest factor in that "growth of the poet's mind" which to him was the final cause of her existence. This seems a hard saying, but how can a true student of Wordsworth say otherwise? Scarcely for one moment can Wordsworth forget himself. Take 'Michael,' which Mr. Arnold places so high. Before the poet can compel his imagination to move at all, he is obliged once more to tell us how the scenery in which the shepherd's adventure took place affected that all-important matter, the "growth of the poet's mind." That extraordinary ignorance of books of which De Quincey speaks arose from the same cause. Wordsworth never read a book save for purely business purposes; he produced poems "inevitably" certainly, but "inevitably" in the sense that the good carpenter "inevitably" produces chairs and tables: the moment one was finished he turned to another. But what does Mr. Arnold mean by characterizing Wordsworth's poetry as "inevitable"? How can such manufacture—admirable as it sometimes is—be "inevitable" in form, as the finest passages of Shakspeare, of Milton, of Chaucer, of Shelley, of Keats, are "inevitable"? "Wordsworth's poetry," says Mr. Arnold, "when he is at his best, is

inevitable—inevitable as Nature herself. It might seem that Nature not only gave him the matter for his poem, but wrote his poem for him." And he afterwards goes on to instance 'Michael,' 'The Fountain,' 'The Highland Reaper,' as "most perfectly showing Wordsworth's unique power." On turning to these for examination we find some difficulty in understanding what meaning Mr. Arnold attaches to the word "inevitable," though Wordsworth's own use of the word, as applied to Goethe, is clear enough. If by "inevitable" Mr. Arnold means natural, in the sense of its being simple, then assuredly 'Michael' is inevitable. It is an important thing for the poet to remember that there are but few stories which can be properly told in blank verse. Rhyme will enrich and poetize prose diction, as we see in some of Coleridge's narratives, and especially in the more level parts of Poe's 'Raven.' But unless vivified by thought or fired by passion no good blank-verse sentence or line was ever written; and, as Landor has said, even Shakespeare's blank verse limps and halts whenever he is not carried away by emotion. The laws of true criticism are based in Nature: the first of these is that between matter and form there shall be entire harmony. It was no mere whim that led Shakespeare to drop blank verse for prose whenever the lack of elevation in the matter was in danger of turning this, the most elevated of all measures, into mock heroics.

"Familiar blank verse," as it is called, is the most artificial of all poetic forms. Sonority is the life of blank verse, and to ensure sonority of movement there must be sonority of thought. If, however, Mr. Arnold by "inevitable" means that marvellous effect sometimes achieved by the pure inspiration of the poet, in which language is not the mere beautiful veil of the thought, half hiding it while it glorifies it, as so often is the case in Shelley, but is, to use Wordsworth's own phrase, the very incarnation of the thought—an incarnation, however, which is at the same time a sublimation so beautiful and so absolute that in no other embodiment of form and colour can the thought henceforth live—if this is what Mr. Arnold means, then, although Wordsworth shows it not unfrequently, as in the famous lines,

Lady of the Lake
Sole sitting by the shores of old Romance,

it cannot be called his special characteristic, as it is Shakespeare's, and Keats's, and Victor Hugo's. Coleridge was greatly influenced by friendship at the time when he spoke of Wordsworth's numerous felicities. In this way by far his greatest success is the following:—

The stars of midnight shall be dear
To her, and she shall lean her ear
In many a secret place,
Where rivulets dance their wayward round,
And beauty born of murmuring sound
Shall pass into her face.

And many beautiful things in the 'Excursion' will occur to the reader, but not so many as to sensibly lighten the load of that tremendous poem.

However, it is easy enough to see what has led two such admirable poets and critics as Mr. Matthew Arnold and Mr. Coventry Patmore to place Wordsworth in an assailable position. He, far more decisively than

Shelley, or Coleridge, or Keats, did a new thing, though, as we have seen, not so new when Burns is brought into the discussion. In fact, the question between the Wordsworthians and the anti-Wordsworthians is this: is mere newness of production in art to be ranked higher than perfect production of that which is not new, apart from any consideration of the kind of thing produced?

Notwithstanding his high moral tone, notwithstanding the magnificent sentiment of his 'Ode to Duty,' Wordsworth's "aloofness" from man is one of his most notable characteristics. Man was useful, no doubt, as a text for poetic sermonizing. Wordsworth could write doggerel lines in praise of the greatest curse of the poor London poet, the "Orpheus of the streets," as he absurdly calls the organ-grinder, and could strenuously oppose the construction of a railway through the Lake district, whereby other poets and thousands of people could share his enjoyment of those beauties of Nature which it was his business to sing. This egotism explains nearly everything in his poetry. It explains his quietism, his sweet acceptance of the troubled universe as it is, his childlike trust in the order of things. Yet in spite of Wordsworth's narrowness of range, we are at the same time conscious of a capacity for knowledge and a capacity for sympathy hardly second to that shown by any of his contemporaries. It is the fashion in anti-Wordsworthian circles to call him "Philistine." But we believe, for our own part, that had he considered the study of painting to be at all "profitable in his business," he would have studied it with an intelligence at once keen and original. This is shown by passages scattered here and there in the letters to Haydon. Take the following:

"There are some opinions in your essay about which I should like to talk with you, as, for example, when you say Raphael 'learned nothing from Perugino but what he had to unlearn.' Surely this is far from the truth; undoubtedly there is in him, as in all the elder masters, a hardness, and a stiffness, and a want of skill in composition, but in simplicity and in depth of expression he deserves to be looked up to by Raphael to the last of his days. 'The Transfiguration' would have been a much finer picture than it is if Raphael had not at that period of his life lost sight of Perugino and others of his predecessors."

On the whole, perhaps it may be said that there is no English poet about whom opinions are so divided as about Wordsworth. The Wordsworthians can see in him no faults, and have no patience with those who think they can. Mr. Arnold confesses he "can read with pleasure and edification 'Peter Bell' and the whole series of 'Ecclesiastical Sonnets,'" but says that it is quite permissible to tenth-rate critics and compilers to speak of Wordsworth's poetry not only with ignorance but impertinence. On the other hand, the anti-Wordsworthians will scarcely admit his claim to the name of poet at all. The just view is, perhaps, this: that in the great mass of his poetry the quantity of chaff is so enormous that posterity will not take the trouble to pick out the grain. Hence the value of such a compilation as Mr. Arnold's. Except in producing original work of their own, men of genius who are at once poets and critics can hardly do a greater service to the world than Mr. Swinburne has done in

regard to Coleridge and Mr. Arnold has here done in regard to Wordsworth.

Of Wordsworth's large proportion of inferior work much has been said. The question why a good poet produces rubbish is interesting, and a good deal may be advanced in defence of Wordsworth. The absolutely quintessential writers are few. It is difficult for a writer, whether in verse or prose, to realize what very small factors, after all, he and his opinions make in the great economy of human life, and how very little he can possibly have to say which it is worth other people's while to listen to. That which any one soul has to communicate to its fellows, through the symbolical medium of language, is not anything that is ever absolutely new or absolutely true; it is simply that special form of general human emotion or general human thought which is born of the impact of the outer world upon that one soul, and which, however important to the producer himself, is rarely of any great account in so large a family as man's. Sometimes, however, the individuality expressing itself is truly original; but even then, if we could go deep enough, we should find that it rarely—perhaps never—has the power of expressing more than a *nuance* of general thought or emotion marked out from the countless expressions of general thought and emotion that have gone before. And this may be said of the richest of all souls—of that one even which, whether it transforms itself into Hamlet, or Macbeth, or Brutus, or Lear, may be said to be always giving expression to the one thought peculiar to itself: the condition of man, at once noble and petty, pathetic and humorous, enmeshed in that web which is neither fate nor chance, but circumstance, and which has been a weaving ever since the beginning of the world.

What, as a poet, Wordsworth would have been apart from his theory of poetic style it is impossible to say. He is a striking example of an artist seizing hold of a theory and persistently working upon it, notwithstanding all the contrary impulses of his own temperament. Austere dignity was his natural characteristic; here he was without a match among his contemporaries; and yet, having found a theory, he deliberately sought subjects where his highest qualities became burlesque. It is in such poems as the 'Ode to Duty' that we see what we have lost by his theorizing. Here are four lines that are unequalled in grandeur:—

Flowers laugh before thee on their beds,
And fragrance in thy footing treads;
Thou dost preserve the stars from wrong;
And the most ancient heavens, through Thee, are
fresh and strong.

And 'Laodameia' is marked by the same magnificent movement. With regard to this poem we are glad to see that Mr. Arnold has restored the original form. Never was the fatal effect of alterations more notable than in the case of 'Laodameia.'

AN EMBASSY TO KHIVA.

Relation de l'Ambassade à Kharezem de Riza Qouli Khan. Traduite et Annotée par Charles Schefer. (Paris, Leroux.)

The name "Khiva" has so thoroughly superseded all ancient designations of the tracts on either bank of the Lower Oxus, and Persian embassies to Uzbek potentates

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look so like extracts of bygone chronicles with a pleasant flavour of the 'Arabian Nights,' that the title of this book seems to recall Central Asia of the fifteenth century and the days of Ruy Gonzales de Clavijo. In some sense the very affixes "Kuli Khan" speak rather of Nadir than Nasru-din Shah. But a perusal of M. Schefer's instructive introduction will show that we have now to do with the record of a comparatively recent event, and the work of a native author who, only nine years ago, was living among his fellows at Tehran. The embassy to Khwârizm was despatched by the present king in 1851, and twenty years later, or on the 30th of June, 1871, the ambassador died at the Persian capital, in the arms of his son Ali Kuli Khan. That son was then, and is probably now, at the head of the Persian Telegraph Department, and is highly esteemed by the local English director for an intelligent co-operation extending over many years.

Interesting as it is to find, in a quarter so remote from our acknowledged civilized centres, a respectable specimen of that branch of literature described in booksellers' catalogues by the heading "Voyages and Travels," it is not unlikely that the English reader of the volume will first be struck rather by the mode of its appearance than by its actual contents. He cannot be otherwise than grateful to the eminent scholar who has translated this really creditable production; but he may ask, in natural wonder, how it is that Frenchmen avail themselves of these treasures, while his own countrymen residing in Persia are silent as to their existence. The question is easily answered. Englishmen in Persia confine themselves for the most part to the prescribed duties which they are there to fulfil; and their instructions do not bid them inquire into the literary progress of the people among whom they sojourn, except in the matter-of-fact spirit which seeks for something to be embodied in a yearly report. It may be safely added that, in dealing with Oriental states, the tone of an English Government office is rather to eschew than encourage indulgence in æsthetics. There are venturesome persons who believe that in the land of Hafiz and Saadi more might be achieved by a good knowledge of the Persian poets than by the application of the most approved rules of Downing Street training. Passages from the more popular lyrical pieces happily chosen and happily applied are, they maintain, unexpected utterances from the European, which have a marvellous effect upon the impulsive native masses, and may often strike a chord of genuine sympathy in the breasts of wary and sedate members of the governing class. But this is hardly the view of stern and sober Anglo-Saxon statesmanship. Did our authorities deign to consider such details, they would not probably grudge a small expenditure, where necessary, to obtain, through their more competent officers, all Persian writings hitherto unknown in England that are worthy of preservation and translation. The Government of India did make a move in this direction some few years ago, with a view to collecting valuable manuscripts, but its action was spasmodic, and quite irrespective of the question of the literature of the day.

Frenchmen in Persia are, on the other

hand, differently situated. Their Legation is not, in point of numbers, equal to ours; nor have they a staff of telegraph officers in Government pay to look after the lines through which messages pass to and from their Eastern possessions. But they know that, whether ministers, consuls, or secretaries—or, it may be, adventurers unfettered by State connexions—any research into language or history, or any scientific investigations facilitated by residence in a foreign country, if honestly pursued and intelligently carried out on their part, will be thankfully acknowledged at home. That acknowledgment will be something more than the approval (however precious in itself) of one member of a governing body who happens to be an expert in the question brought before him, or an invitation to attend a meeting in the modest apartment, and contribute to the excellent *Journal*, of the Royal Asiatic Society. It will be, to all intents and purposes, an acknowledgment by the State of services rendered, and consequently a procedure full of encouragement and practical utility. A well-known French diplomatist and *littérateur*, once *Chargé d'affaires* at the Shah's Court, remarked that the duty of his countrymen in Tehran was to "look out of the window." More than one attaché of the Legation has of late years illustrated this principle by looking outside the so-called "Chancery," or room of tape-tied bundles, into the busy world around; and as travellers and observers their labours have not been profitless. Those who read the able opening address of M. Barbier de Meynard, delivered, not three years ago, on succeeding to the chair of M. Mohl, could scarcely fail to remark how well acquainted was the new professor with his subject, and that he discoursed on the comparatively obscure Persian poets of the day as well as on past celebrities.

In the present instance M. Schefer has been supplied with two manuscripts of an original work which enabled him to prepare a volume for the press. The Persian text was first printed at Boulak, in Egypt. M. Leroux published it for the *École Spéciale des Langues Orientales* in 1876, and a copy of the publication is in the British Museum, bearing on the fly-leaf the title of 'Sifârat-nâmah-i-Khwârizm.' Its form offers little attraction to the proficient native scholar, but should be very useful to the English or French student of Oriental tongues. The comparatively simple style of the author and the legible type render the task of perusal and translation a much easier matter to the European than would be the apprehension of a poem by Jâmi, or the Mullâ of Rûm, in elaborate handwriting. A few words will suffice to explain the purport of the book and general treatment of the subject. During the reign of Muhammad Shah, father of the present King of Persia, Muhammad Amin, Khan of Khwârizm (Khiva), had sent back to Tehran a royal prince, who had been made prisoner by the Turkmâns. This act of civility had been responded to by the despatch of an envoy from the Shah conveying rich presents. After the death, however, of Muhammad Shah in 1848, the Khan of Khiva delayed transmission of the conventional letter of felicitation to the new monarch, and when he

did depute a messenger for the purpose, the document of which the latter was the bearer was pronounced by the Council of Ministers to be wanting in proper respect. It was accordingly decided to bring the uncivilized chief to reason—not by force of arms, but by diplomatic persuasion—and Riza Kuli Khan was selected as the fitting ambassador to be entrusted with this delicate duty. We are told that he received 2,000 tumâns (800*l.*) for his travelling expenses, and a double-barrelled gun and pair of pistols for presentation, as his own gift, to Muhammad Amin. The embassy was more or less a political failure, but it enabled the ambassador to glean materials for the instruction and amusement of his royal master, which he has put together in the shape of a volume somewhat resembling in arrangement, as well as in part of the ground traversed, Prof. Vámbéry's well-known 'Travels in Central Asia.'

Muhammad Amin, stated by Prof. Vámbéry to be "regarded as the most glorious monarch that Khiva can boast in modern times," was absent on an expedition to Merv when the ambassador arrived at his capital. His return is thus described, in a strain which, in the more civilized countries of the East, is commonly considered that of the highest European diplomacy:—

"Le Khan fit son entrée ayant une aigrette sur son bonnet; son cheval en avait aussi une sur la tête. Il était vêtu d'une robe de couleur rose. Je fus exactement informé de ce qu'il avait de troupes, de la manière dont elles étaient armées, et de ce qu'il possédait de fusils et de canons.....J'appris que Mirza Ali Naqy, médecin du régiment Efchar, accompagnait le Khan dans cette expédition. Je feignis d'être malade pour pouvoir connaître les détails de l'expédition de Merv et de Serakhs. Comme il était le seul médecin de la ville, le Khan lui accorda la permission spéciale de venir me voir. Je pris auprès de lui toutes les informations désirables et je connus les faits beaucoup mieux qu'auparavant."

We omit an unnecessary verse about the distant sound of the drum, but mention its presence in the text in order to explain that the whole narrative is studded with metrical interpolations. The first interview with the Khan is told in a style worthy of Haji Baba. After acquainting the rough potentate with the power and resources of his imperial master, the ambassador proceeds to illustrate his assertions in the following manner:—

"Quand sa Majesté donne un ordre à l'Adjoudan Bachy, ses aides-de-camp le transmettent aux colonels, aux généraux de brigade, et aussitôt, selon les règles d'une armée régulière, avec le plus grand ordre, l'artillerie et les régiments se mettent en mouvement. Le sol tremble, les montagnes sont ébranlées; oui, ce spectacle peut donner une idée du jugement dernier!"

The Khan must have been a diplomatist in his way, for, on hearing this address, he is said to have placed his two hands on his breast, and, in fear and trembling, to have invoked the assistance of Heaven in the cry of "Yâ Hafiz!" We have no space to extract from the religious discussion which ensued on the relative merits of Sunni and Shîa'h, when the Khiva Muslim had clearly regained his presence of mind; but the record is curious and not without its lesson.

Making due allowance for Oriental hyperbole, geographical inaccuracies, and constant adulation of a monarch on whom

so much of the author's worldly happiness or misery unfortunately depended, there is no lack of varied information to be obtained from Riza Khan's 'Relation.' His account of Ashraf and adjacent tracts may be usefully compared with the recent English writings of Mr. Eastwick and Major George Napier; and the speculations of the latter officer, recorded in the *Journal* of the Royal Geographical Society for 1876, regarding the remarkable rampart of earth west of Gez, may acquire fresh interest from a reference to the statements of our Persian author and his annotator. Riza Kuli appears to have been absent on his mission for about six months, of which three were passed at or in the vicinity of the town of Khiva. He returned to Astrabad much by the same route as that taken on first setting out, passing through the ruins of Mash-had-i-Misrian, visited by Conolly, and marked on Vámbéry's map. His description of that locality on the homeward journey is immediately followed by a tale of stirring adventure among the Yamúts and Turkmáns of the Atrek; escaping from whom he may well have rejoiced at preserving life and liberty at the cost of cooking utensils and other movable property. That he was not deficient in natural shrewdness may be judged from his detection of a sham Shahzádah, or impostor who had represented himself to the inhabitants of Khiva as a member of the Persian reigning family. Politicians who study the "Eastern question" may feel interested in learning that the special embassy to Khwárázán had only reached Amol in Mázádarán when a Russian naval officer at that place tried to obtain from the prince governor of the province all particulars regarding it. The latter replied that it was merely designed to strengthen the bonds of amity between Persia and Khiva. Russia had at this period suffered the loss of some of her subjects at the hands of the Turkmáns, and a war steamer, stationed at Ashuráda, in the south-east corner of the Caspian, had unsuccessfully attempted to awe the marauders. Her movements were then more jealously regarded by the Persians than at present; and a courier had been despatched from Amol to the capital to report proceedings.

On the completion of his mission our ambassador was appointed Assistant Minister of Public Instruction and Director of the Royal College, which had been newly instituted at Tehran. Some three years later the formidable Khan to whom he had been accredited was killed by the Persians—according to Riza Kuli in a sanguinary battle at Sarakhs, but according to Vámbéry when surprised in his tent not far from Merv. M. Schefer gives a list of other works by the author of this book, few of which are known in England.

LOCAL HISTORIES.

The Annals of Newark-upon-Trent. By Cornelius Brown. (Sotheman & Co.)

The History of Warminster. By John J. Daniell. (Simpkin, Marshall & Co.)

THERE are few of the smaller towns of England the annals of which, if well told, would be more interesting than those of Newark. More than sixty years ago William Dickinson,

a local antiquary, wrote a history of the place. He was not a man of wide knowledge, and paid little attention to arrangement, and still less to style. Nevertheless, his book will continue to have a lasting value, for he was careful and accurate, and had access to sundry important documents in the hands of the neighbouring gentry. Since Dickinson's days, however, many changes have taken place; record offices have been thrown open, wills—at least in London—can be consulted and copied without fees, and large collections of historical material have been printed either in full or in abstract. A new history of Newark ought to be in almost every respect an improvement on the old one. It is, therefore, painful to say that any one seeking information about what its inhabitants still call the "key of the north" would be much more likely to find it in the old than in the new volume. This is very sad, for Newark is not only interesting to Newark people and the dwellers by the Trent, but is also a place that has ever and anon figured in history. It is not only conceivable but certain that there are many, both here and in America, who are not of Nottinghamshire blood, yet take an intelligent interest in a town connected with the early glories of the great cathedral of Lincoln, with John, Henry III., and the gentle Eleanor of Castile, which stood out so bravely for King Charles in the great turmoil of the seventeenth century, and so lately as 1832 sustained the character it then won by returning Mr. Gladstone, then a pattern Tory, at the head of the poll. About Mr. Gladstone's election the reader will find here much detail, and what is given is well put together—as, indeed, are most of the pages which relate to events that have come to pass since the death of Queen Anne, though even in these late days the author is guilty of strange misconceptions. It is, however, about the earlier parts of the book that the strongest complaints have to be made. There is no reason in the world why any one should write about local history, and critics are not, therefore, called upon to be tolerant towards those who have undertaken the task without going through the needful preparation.

Mr. Brown declares in his preface that he does "not feel disposed to trouble the reader with a dry list of the numerous sources to which" he "has gone for information." Why should he? In a book of local history no such catalogue is required. What we do want, and what we have a right to demand of every writer who uses the works of those who have gone before him, whether they exist in manuscript or print, are full and exact references. No author can hope to be trusted, except on matters of which he is himself a witness, who neglects to comply with this condition. This duty has so often been dwelt upon by persons who have every right to a hearing that one would have thought that by this time everybody had come to a comprehension of its importance. It is not so, however. Mr. Brown over and over again makes statements for which his readers can trace no authority, and his references, when he does furnish them, are of such a sort as to inspire the least possible trust in any information derived from unmentioned sources. Chambers's 'Book of Days,' for instance, is

a useful and interesting compilation, but who except Mr. Brown would ever have thought of quoting it as an authority in relation to the captivity of King John of France in England? Here, however, volume and page are given, and we know exactly where we are; but in many places we are out in the open sea, with nothing whatever to cling to except a figure in the text and, at the bottom of the page, things like these: "Dugd. 'Monasticon,'" "Anderson, 'Hist. Commercial,'" "Dr. Collier's History," "Reports on Historical MSS." That is to say, if we have a desire to verify four statements we are sent to hunt helplessly through fifteen folio, four quarto, and nine octavo volumes.

Though Mr. Brown sins in this and almost every other possible manner in the arrangement of his book, he has not been wanting in industry: he has gathered together a large accumulation of statements relating more or less to Newark and its people, some few of which are of general interest and nearly all important to those who dwell in the neighbourhood. It is a grave mistake to think that minute local details are below the dignity of a town history. More than one antiquary has spoiled good work by indulging in this fancy. Mr. Brown has escaped this error; he has, however, fallen into another, which, although not so bad, inasmuch as it does not deprive his readers of anything, is extremely irritating. When reading about Newark nobody wants a weak dilution of Hume or any other standard history. Readers may be trusted to know something about King John, how evilly he lived, and how sadly he died, without his career being dwelt upon in the body of the book, and there being an utterly useless note in the Appendix concerning his death. If there had been any new facts we should have welcomed them gladly, but it is only the old story over again imperfectly understood. Indeed, it would seem that Mr. Brown cannot come in contact with any noteworthy man or stirring event without pouring out a torrent of commonplace. The French Revolution, one would have thought, had as little to do with Newark as with any other town in England; yet Mr. Brown cannot pass on his way to talk of trials, elections, storms, and overflowings of the Trent, without telling his readers, with the air of one who has made an important discovery, that "it was excited chiefly by three causes—the infidel writings of Voltaire and Rousseau, the oppression of the lower orders by insolent nobles, and the want of money consequent on the reckless extravagance of the French Court." The profundity of this remark is outdone by a note attached to a paragraph where Spinoza is incidentally mentioned in connexion with Bishop Warburton, who had the advantage of being a Newark man. We give the passage entire: "The system of Spinoza is that matter is eternal and the universe is God." Is it possible that biographical dictionaries are unknown as sources of information in Nottinghamshire, and that no history of philosophy has ever made its way into those parts? Mr. Brown speaks so oddly of many of the important people whose shadows cross his path that we cannot but believe that everything about them, except, perhaps,

their names, was unknown to him until he began to collect materials for his book. On no other theory can the eccentric way in which he writes be accounted for. "A Simon de Montfort, a foreigner of noble extraction, having his title from a place near Paris," is a way of presenting us to the great Earl Simon which implies that the master of the ceremonies is not very intimately acquainted with the "foreigner" whom he introduces. That Archbishop Cranmer was "an influential personage, who took a large share in the work of the Reformation," is a truth so unassailable that even M. Audin, were he alive still, would scarce have the hardihood to deny it, but it certainly is a queer way of speaking of the first Protestant Archbishop of Canterbury. Did Mr. Brown ever hear of the Tory squire who, when asked by his little boy who Richard Cobden was, replied, "A commercial traveller who dealt in cottons and voted against the corn laws"?

To do anything like justice to the entire want of perspective in this book is impossible here. By no machinery less cumbrous than a commentary, which would be as big as the book itself, could this be fully brought out. We will direct attention to a few out of the very large crop of absolute errors. Lincoln has been connected in many ways with Newark, and the history of the church and see of Lincoln is still an obscure subject. It is dark from want of early evidence, darker still from what there is having remained so long unprinted that the facts have not yet had time to be sifted by scholars, or to be assimilated by the popular understanding; and things have been made worse than all by Lincoln having been written about from time to time by persons absolutely incapable of appreciating the greatness of the subject. There are, however, certain things so very well known that they seemed beyond the reach of blundering. We had imagined that the fact that Remigius of Fescamp was the first Bishop of Lincoln was as well understood as that William the Bastard was the first Norman king of the English. An inexpressum of the Conqueror's charter by which the see was translated from Dorchester to Lincoln is printed in the 'Monasticon,' and we have been told that the original document itself may still be seen among the archives of the cathedral. A hundred books of reference and popular histories have promulgated this fact, and yet Mr. Brown writes of "Wulwi Bishop of Lincoln" and of "Ætheric and Ædnoth his predecessors, Bishops of Lincoln," with the same unhesitating certainty that he might feel if speaking of Gibson or Pretymann. The sixteenth century does not fare with Mr. Brown better than the eleventh. He confuses the Lincolnshire rebellion, which had its centre at Louth, with the Pilgrimage of Grace, which happened about the same time; and when he gets down to the time of Charles I. of course he blunders about Oliver Cromwell. If we are to believe the vergers of churches and the custodians of ruins, the great Lord Protector wrecked every old church and dismantled every castle between the Moray Frith and the Land's End. If you receive what the peasants tell you, you will come to believe that Charles the Great founded every church within the wide boundaries of the ancient Lotharingia that shows signs of earlier date than the sixteenth century. The

Emperor has become an ideal being, his real relations to men and things are forgotten, but he remains in the popular memory as the great constructor. So the historic Oliver has been replaced by a creature of the imagination whose one function was to destroy. There is some amusement in watching the unfolding of this modern myth, but we do not thank Mr. Brown for assisting its growth as he does when he speaks of Cromwell's troopers turning Lincoln Minster into a stable. The castle, minster, and city of Lincoln were taken on the 6th of May, 1644, by the Earl of Manchester. The castle was carried by storm, and the minster at once fell into the hands of the Parliamentarians, who broke the stained glass, tore the brasses from the tombs, and were guilty of other acts of violence. Whether they stabled their horses in the nave, as tradition says they did, we do not know. It is not improbable that they did. It is a common, indeed a necessary, practice in time of war, and one which was resorted to in Nottinghamshire a hundred years after this by the royal forces on their march towards Scotland, when they went to crush the young Pretender. Whether Cromwell would have taken part in these things if he had been present we will not pretend to say; but that he had, as a matter of fact, no more to do with them than Mr. Brown himself is certain, for before the assault began Manchester had sent him with two thousand horse to meet Goring, who was believed to be in full march to the relief of the besieged city.

But the most entertaining blunder in this repertory of error does not relate to the dark mediæval days or to the civil war of the seventeenth century—a time the history of which is so confused that the best of us cannot always walk uprightly—but to the days of our grandfathers. We give the passage at full length; any abridgment we could make would destroy the bloom of the original:—

"One of the most curious entries on the minutes of the corporation occurs under date of 1784. A gentleman who had been elected to the honourable office of alderman desired to be excused from accepting it, and he pleaded not only that his business would not permit him to attend to the duties, but that he had a certificate for a conviction for housebreaking assigned to him, by which he had a legal exemption!"

Evidently the author thinks that this "gentleman" was a reformed burglar, but still, though in a creditable walk of life, not so entirely a new creature that he shrank from recalling the memory of his past life when he could gain anything thereby. If true it would, indeed, be a curious specimen of municipal manners, deserving not only the one note of exclamation which Mr. Brown has given it, but a whole string of them. It is really a pity to destroy a tale which is so good in itself, and one which might be of so much service to the next essayist who wishes to depict the gross corruption of the unreformed corporations. Unfortunately justices of peace, recorders, and judges of assize were not in the habit of granting certificates of their crimes to the evil people with whom they were brought in contact, for the sake of exempting such persons for all future time from doing their duty as citizens. What really did happen

was that this Newark gentleman, whose name Mr. Brown out of delicacy has suppressed, was by no means a felon, but, on the contrary, a person who had on one occasion at least made himself a terror to members of that order. By an Act passed in the reign of William III. "for the better apprehending, prosecuting, and punishing of felons," it was provided that whosoever should apprehend and prosecute a burglar should be henceforth free from the duty of filling "all manner of parish and ward offices." Certificates of this kind were constantly granted by the judges, and numbers must exist to this day.

It is needless to make further remarks on such a book. It may, however, be well to note that certain verses which appear in it, and which are supposed to have been "written by Sir William Davenant or some one about the Marquis of Newcastle," are certainly an effusion of the nineteenth century.

Mr. Daniell's history of Warminster is in every way superior. It is not, and does not proclaim itself to be, the result of original research in the great record repositories. What we have is a careful and orderly arrangement of such materials as could be gathered at home and in the neighbourhood by one who certainly possesses competent knowledge. Such a book in no way comes into competition with the productions of writers who go to the fountains of history for their materials. It must be judged by an entirely different standard. Measuring it by the evident intention of its author, and what we have a right to assume to be the desires of the greater part of its readers, we are bound to say that it fills a distinctly honourable place. There is hardly a local matter which can be of interest to the inhabitants of Warminster that is not touched upon. As is almost always the case with books of this sort, the latter parts are done the best. The reader could well have spared the notes about Domesday, for the survey of the Conqueror is a great and serious matter, only to be touched by the hands of those who have special training, but the notes on the "Churches and Charities" are distinctly valuable. The future historian of religion will be glad to read and ponder on the few lines Mr. Daniell devotes to the "Early Days of Methodism in Warminster."

CURRENT PHILOSOPHY.

The Study of Psychology. By G. H. Lewes. (Trübner & Co.)

The Relations of Mind and Brain. By H. Calderwood, LL.D. (Macmillan & Co.)

Studies in Philosophy and Literature. By W. Knight, LL.D. (C. Kegan Paul & Co.)

A Defence of Philosophic Doubt. By A. Balfour, M.A. (Macmillan & Co.)

THE progress of philosophy is in the main determined by the progress of psychology. The subject of philosophy—the world as it is—must always be conditioned by the problem of psychological science—the world as known. It has ever been a characteristic of English thought to lay stress on psychology, and it is a hopeful sign of contemporary English speculation that attention is again being centred on the science of mind. Hitherto in England psychology has been pursued purely on the introspective method,

but there are indications from all quarters that the science is about to be revolutionized by an application of the ruling biological conceptions. Since the revival of letters, psychology has always followed the method of the favourite science of the time, geometry with Spinoza, physics with Locke, chemistry with Mill, and nowadays biology has the predominant influence.

The first two books on our list show this influence from two sides in a somewhat unexpected manner. Mr. Lewes, a trained psychologist, lays stress on the psychical side; Prof. Calderwood, a "survival" of the Scotch school, draws attention to the physiological aspects. It is clear, from a comparison of the two works, that the spiritual side can be better approached from the lower standpoint than the physiological from the higher platform. We prefer to build from the foundation with Mr. Lewes than to descend to a lower story from the air-built roof of Prof. Calderwood.

The late Mr. Lewes was a mind peculiarly sensitive to the *Zeitgeist*. Without being particularly original, he possessed a remarkable power of assimilating those floating thoughts which are to form the leading ideas of the immediate future. Thus there can be no doubt that he has hit upon the leading idea of the psychology of the future. The theory of a "general mind," due to the influence of the social medium into which all men are born, is decidedly a most light-giving hypothesis, and many perplexing problems receive solution by its aid. The relations between animal and human psychology are luminously sketched in Mr. Lewes's book from the new standpoint, and the origin of self-consciousness and of the moral sense receives an explanation at any rate far superior to all preceding attempts. As yet this explanation is rather hinted at than fully developed, and it is to be hoped that the future volumes of Mr. Lewes's posthumous works may contain a more detailed exposition of his views. All Mr. Lewes has yet done for psychology is rather by way of suggestion than by detailed results. We fear that his vaulting ambition overleapt itself in his attempt to decide the problems of life and mind. But his suggestiveness is a quality rare enough to enlist admiration and gratitude, and nowhere has he written so suggestively as in the work before us. It can be sincerely recommended to all students of philosophy as decidedly the best statement in English of the problems and method of psychology.

Prof. Calderwood's somewhat bulky treatise is of far inferior value. The first part of his book, in which he gives a clear summary of the results of modern investigations on the anatomy and physiology of the brain, will be useful to students who are unable to read Wundt's chapters on the subject. But the latter part of the book, dealing with the subject of his treatise—the relations of mind and brain—is obsolete in its standpoint and even vacillating in its adherence to the older views. The conception of the mind ruling the body, as a rider rules his horse, is a step backward in psychological science which we would not recommend students to take with Prof. Calderwood. The eleventh chapter, entitled "Action and Reaction of Body and Mind," contains a view

of human nature but little advanced beyond Aristotle. Prof. Calderwood's advocacy of two principles acting within the organism puts him out of court in any attempt to judge of the relations of mind and body. The book is, however, full of interesting facts and useful summaries of psychological results, and, taken with the warning to avoid the professor's standpoint, might well be used as a text-book on the subject of which it treats.

Another voice from Scotland greets the reader in Prof. Knight's 'Studies in Philosophy and Literature,' mostly reprinted, as the habit is nowadays, from periodicals of standing. The philosophical essays, with which we are here chiefly concerned, are in two instances ingenious revivals of old positions. Eclecticism and metempsychosis receive the support of the professor from the standpoint of evolution, and in both cases he comes near to the genuine evolutionist view without touching it. In the opening study, "Ethical Philosophy and Evolution," a good case is made out against the conclusions often drawn from the fact that the moral consciousness of mankind has undergone a continuous evolution. Other essays deal with problems on the border line between philosophy and theology. The general impression left is that there is a lack of thorough grasp in the treatment; eclectics usually lack that thoroughness in principle which is the most marked characteristic of the true philosopher.

Mr. Balfour's work is decidedly the most important of the books on our list, and as such we have reserved it to the last. Written in a clear and attractive style, enlivened at times with touches of dry humour and passages of effective dialogue, the 'Defence of Philosophic Doubt' merits attention for the importance and interest of the problems it discusses. Mr. Balfour retorts on the "scientific" philosophers with arguments analogous to those they have brought against theology. He attempts, not without considerable success, to prove that the fundamental assumptions of science have no more claims to rationality than those of theology. And it must be at once conceded that in following out a proof we must inevitably arrive at some proposition which cannot itself be proved, and this in science as much as theology.

The doubt which Mr. Balfour defends comes at last to a doubt in the ultimate rationality of things, which certainly appears at first sight to be opposed to the most earnest conviction of all philosophers, from Socrates downwards. Yet there is a perceptible tendency in current speculation to lay more stress on the emotion of conviction apart from its rationality, and Mr. Balfour gives an interesting application of this tendency. In his attempt to prove his position, Mr. Balfour has to examine the views which the various philosophies domiciled in England hold on the foundations of belief. Mill falls an easy victim to his dialectics, nor does Hamilton offer much stouter resistance. It is chiefly when he comes to the dominant systems of the day, the transcendentalism of Messrs. Green and Caird (chap. vi.) and the evolutionism of Mr. Herbert Spencer (chap. x.), that the battle is waged with earnestness, and the result appears to end with a victory for neither side. Mr. Herbert

Spencer suffers severely, but the Oxford Hegelians at least retire in good order, and in his advance to a proof that science can have no logical system (chap. xii.) Mr. Balfour leaves a strongly defended position of the enemy in his rear.

Mr. Balfour owns that his aim in writing his book is practical; he desires to disprove the claims of science to adjudicate in matters of religion. And it is to his "practical results" that most readers will turn with greatest expectation. Here is found an excellently written parody of the "scientific" refutations of religion which have lately become so common (pp. 304-307). But granting the validity of the *argumentum ad hominem*, it still remains for us to inquire whether Mr. Balfour has not altogether missed the chief point at issue in the struggle against orthodoxy. It is the historical foundations of the revealed religions, not the deeply rooted convictions of natural theology, that modern infidelity attacks, and Mr. Balfour's witty *exposé* of the irrationality of science does not touch the ruthless devastation which historical science has introduced into the historic assumptions upon which the older dogma rested. Like Prince Rupert, Mr. Balfour may have routed a wing of the opposing forces, but on his return from pursuit he may find his camp in the hands of the enemy. His book is an able and refreshing contribution to one of the burning questions of the age, and deserves to make its mark in the fierce battle now raging between science and theology.

NOVELS OF THE WEEK.

The Cloven Foot. By M. E. Braddon. 3 vols. (Maxwell.)

My Cousin Percy. By Crocus Forster Leigh. 3 vols. (S. Tinsley & Co.)

MISS BRADDON'S new novel is written in the stately English peculiar to her. People "languish in durance" in it, are "rewarded with a ferocious scowl" (perhaps this is playfully intended), are "strictly insular in their conception of foreign manners and customs," and "might possibly have been impressed by Vesuvius in a state of eruption." Supper is described as "another of those solaces . . . required to beguile the dulness of Sunday hours"; and a husband, on the point of arrest and ruin, has cruelty and presence of mind enough to "orate" his distressed wife in such terms as these:—

"I wished to spare you pain; for I knew that it would pain you to know how low I had sunk before your influence, your love, came to lift me out of the slough into which I had fallen. But it seems the pain must come. Good and pure as you are, there are those who will not spare you that bitter knowledge. Yes, dear, it is best that you should learn the truth first from my lips. Whatever garbled version of this story may be told you afterwards, you shall have the truth from me."

Other readings of human nature of the same type abound in the book. Of course its plot is its strongest part. Miss Braddon has always been able to make and tell good, strong, exciting tales. What the story of 'The Cloven Foot' is it would not be fair to tell. There is a gorgeous ballet-dancer in it, all champagne and honesty and white satin boots; there are "Bohemians," as Miss Braddon obligingly calls them, of

several kinds and degrees; there is a vicar, a poet, a noble medical student, a London lodging-house keeper, a sexton, an actress of tragedy, a criminal lawyer, a Jew broker, a ruined gentleman, a diamond merchant, two nice girls, an attorney, several detectives, a—in fact, the book is a veritable microcosm in so far as character is concerned. As for its incidents, they include an eccentric will, a case of *chantage*, a murder, a double bigamy, a disappearance, and a systematic attempt (happily successful) at fraud; so that the microcosm is, on the whole, a lively place to live in. It is but fair to add that the story is ingenious, and that had it been about half its present length (there is scarcely a scrap of its dialogue the elimination of which would have cost the reader a single pang) the book would have been a good deal better, from the point of view of art and from the point of view of those who sit in easy chairs and skim novels, than it is. Straggling as it seems, it will doubtless afford a good deal of amusement to a great many.

Commonplace or selfish people, whose actions are trivial and their talk twaddle, occupy the stage on which Mr. Crocus Legh presents his melo-dramatic sketch. Few of them excite any interest, and fewer still any sympathy, and if they were not duly labelled good and bad, the reader would scarcely know how it might be proper to regard them. The principles and practices of the apparently best are very much the same as those of the apparently worst. Perhaps Mr. Legh would maintain that this is so in actual life, and he may be entitled to claim that he has drawn from the living model; but at any rate he can hardly be credited with a philosophical intention, since he rarely suggests a train of thought more elevated than the rapid and placid currents of the minds of his personages. But all the rapidities and all the placidities, however faithfully transferred, are not sufficient to make our fellow-creatures interesting, or to enlist our sympathies in their diminutive hopes and fears. It is, indeed, possible that the whole soul of a generation of refined men and women shall be vehemently excited by the counterfeit presentment of a single chit of a girl agonizing for the love of a fictitious hero. A Juliet has before now collected such a ring of spectators around her—but we beg Mr. Crocus Legh's pardon. He has elected to deal with the infinitely little. It is only fair to say that he has dealt with it appropriately; and whosoever can attain to an interest in these damsels in quest of marriageable men, these men in quest of pretty faces or hard cash, will see cause to thank Mr. Crocus Legh for a tame, trite, trivial, and otherwise fairly unobjectionable story.

LAW BOOKS.

A Concise Manual of the Law relating to Private Trusts and Trustees. By Arthur Underhill, M.A. (Butterworths.)

In this volume Mr. Underhill has performed with respect to the law of private trusts a task similar to that which, a short time ago, Mr. Justice Stephen performed with respect to the law of evidence, and that which Mr. Frederick Pollock has more recently performed with respect to the law of partnership. The work consists of seventy-six articles, each of which (excepting one which contains an analysis of a declared trust) contains an enunciation of a prin-

ciple of law, and is followed by short illustrative statements. The work will be chiefly useful to students and solicitors.

Principles of the English Law of Contract. By Sir William R. Anson, Bart., M.A. (Oxford, Clarendon Press.)

The author of this work describes it as "an attempt to draw such an outline of the principles of the law of contract as may be useful to students, and, perhaps, convenient to those who are engaged in the teaching of law." It appears that a need has been felt of an elementary work which should deal with the subject of contract in its entirety, and the present work has been written for the purpose of supplying such need. In pursuance of his object the author treats of the place of contract in jurisprudence; the formation of contract; the operation of contract; the interpretation of contract; the discharge of contract; and in an appendix the subjects of agency and quasi-contracts are considered. In order to make the references more conspicuous, the author has placed them in the margin instead of in foot-notes, their usual place in law books. The work meets the alleged want, though we think it will hardly be so popular with students as the famous elementary work on contracts by the late Mr. J. W. Smith.

The Law of Domicil as a Branch of the Law of England, stated in the Form of Rules. By A. V. Dicey, B.C.L. (Stevens & Sons.)

THE subject of Mr. Dicey's work is perhaps the most important head of the branch of law known as private international law. In treating of domicil Mr. Dicey deals (1) with the nature of the subject; (2) with the rules of evidence which determine a man's domicil; and (3) with the legal effects of domicil. Thus considered, the subject covers about two-thirds of the ground occupied by Story's 'Conflict of Laws' or Westlake's 'Private International Law.' The work is strictly confined to a statement of the law as administered in the English courts, and the question whether the law so administered is also the law of other countries is beyond the scope of the work. In dealing with his subject Mr. Dicey has reduced it into a series of definite rules, and has elucidated the meaning of the rules by separate comments, a method adopted by him in his 'Treatise on Parties to an Action,' published in 1870, and used by several other recent writers on legal subjects. The work is a very able and very complete statement of the law of domicil, and it can with confidence be recommended to all persons desiring information on the subject.

OUR LIBRARY TABLE.

The Genealogist's Guide to Printed Pedigrees. By George W. Marshall, LL.D. (Bell & Sons.)—Attempts have been made at various times and with many differing degrees of success to furnish those interested in genealogy with a key to the vast literature of the subject. Dr. Marshall's 'Genealogist's Guide' is by far the most complete book of the kind that has hitherto appeared. It is superior to its predecessors not only in containing many more references, but also—and this is a great matter in a book of this kind—from the fact that what it does contain is arranged in most lucid order. In more than one of the older works, for the sake of economy of space, the pedigrees in each book are catalogued separately and an index to the whole is given at the end, causing a double reference for every fact sought for. Here, however, a strictly alphabetical order is followed, to the great relief of all students who require to use the book day by day. As to what number of volumes have been indexed we can form no idea. The greater part of our genealogical literature seems to be included therein. Betham's 'Genealogical Tables' appears to have been omitted. This is a mistake: many of the pedigrees in it are foreign, and it may be contended that they have

no place here. The English ones, however, should certainly have been noticed. One very good feature of Dr. Marshall's book is that it contains not only references to the pedigrees in those books which are strictly genealogical, but also to such as occur in the journals of societies, in special biographies, peerage claims, and the *Gentleman's Magazine*. The collections under some of the great historic houses will be found of value to the student of history as well as to the mere antiquary. There are very few of our hardest workers who can turn to the entries under such headings as Berkeley, Herbert, Scrope, or Seymour without being the better for it. The list under the first of these names is especially valuable. It contains a note of all, or very nearly all, the numerous papers that have been printed relating to the pedigree of that distinguished house. No collection of this kind, however carefully compiled it may be, can be complete in a first edition. We, however, have noted but very few omissions. There is a pedigree of the regicide, Admiral Richard Deane, in his life by Richard Bathurst Deane; of Swyfte of Rotherham, the race from which the great Jonathan sprang, in William Monck Mason's 'History of the Cathedral of St. Patrick, Dublin'; and of Simon Patrick, Bishop of Ely, in the Reports of the Lincolnshire Architectural Society for 1866. Dr. Marshall seems to have overlooked these. In the preface some information is given as to books of a similar character. The reader is there told that "Sims's 'Index to the Heralds' Visitations' is a useful guide to the MS. collections in the British Museum, though very inaccurate, incomplete, and untrustworthy." This remark is ungenerous, not to say unfair. We have used it frequently in connexion with at least half the English counties, and have found it a most serviceable help. The severest charge we should feel justified in bringing against it is that there are many misprints. Those who know what it is to compile books of which figures form a great part will not be inclined to be severe upon such a fault.

The Miller of Wandsworth; or, the Tragical Story of the Surrey Petition, 16 May, 1648. Supposed to be Writ by Richard Lovelace. With Notes by Col. Colomb, R.A. (Quaritch.)—Dense indeed must be the ignorance of any one who could mistake these nineteenth century verses for the offspring of the muse of Richard Lovelace. They bear no more likeness to the work of him who wrote

Stone walls do not a prison make,
Nor iron bars a cage,

than they do to Chaucer, Milton, or Pope. In themselves, however, they are not utterly without point, and occasionally, though but very rarely, we come upon a single powerful line. Had they appeared without notes they would have stood a far better chance of being remembered, for then the reader might possibly have fancied that the author had a sufficient knowledge of the seventeenth century time to ensure all things being in good keeping. No one can think so now who but glances at the bottom of the page. The treatment of the Surrey petitioners was of a kind which cannot reasonably be defended; but there was not reason only but necessity in the Parliament's protecting itself against rabble coming to its doors in the garb of petitioners. No deliberative assembly can work, much less govern, if it be at the mercy of all the extreme men of any party who choose to surround its place of meeting. Col. Colomb is a Royalist of the romantic school; but even poets, when they give themselves over to the prosaic drudgery of note-making, should remember that Heath's 'Chronicle' is not a book to be believed in. We should have thought, too, that the statement that "most of the officers, as well as the soldiers, of the Parliamentary army were mechanics and tradesmen," though supported in some degree by the authority of the late Mr. Buckle, had been so often disproved that

it had lost even the small rhetorical point which it may have possessed in days gone by. Stephen Marshall, the Independent minister, is one of those whose fate it has been to be continually evil spoken of. Not content with slandering the father, the libellers of the Restoration even calumniated his daughters. Col. Colomb has, of course, not done this latter, but he tells us that Marshall deserted the Presbyterians to join the "army party." This is a mistake, or rather a half truth which conveys an idea absolutely incorrect. When the Independent party became evolved from the Presbyterian, Marshall was one of the ecclesiastical leaders of the latter, but no desertion took place. The Presbyterian party of 1642 contained within itself the elements of what were afterwards two great parties, which struggled with each other from the time of the king's surrender to the Scotch until they were both swamped by the returning tide of Royalism. It is, therefore, no more fair to speak of Marshall deserting to the army party than it would be to speak of Prynne deserting the Independents for the Presbyterians.

MESSRS. WARD & LOCK send us a *Pictorial Guide to the Environs of London*, a well-written and very cheap handy book, which deserves a wide circulation.

Reminiscences of College Life in Bristol, by Mr. F. Trestrail, consists mainly of the author's recollections of the noted Baptist minister Robert Hall. The book is well written, and will no doubt interest a large number of readers. Messrs. Marlborough & Co. are the publishers.

San Remo and the Western Riviera, by Dr. A. H. Hassall, is partly a guide-book, partly a treatise on the climate of San Remo and other winter resorts on the shores of the Mediterranean. The writer gives a particularly minute account of San Remo, and his book will be found useful by invalids who think of going there. Messrs. Longman publish it.

EARLY in 1867 we reviewed (*Athen.*, No. 2048) Mr. Henderson's *Notes on the Folk-Lore of the Northern Counties*, and we need not now do more than congratulate the Folk-Lore Society on the new edition of this excellent book which their publishers, Messrs. Satchell, Peyton & Co., have issued.

We have on our table *Rents and Purchases*, by J. Scott (Longmans),—*The English Battles of the Peninsula*, by J. Macleod (Longmans),—*Summary of English Grammar*, by J. Robertson (Murby),—*General Physiology of the Nervous System*, by J. G. McKendrick (Collins),—*Structure and Development of the Brain*, by A. Thomson (Collins),—*Methods and Theories*, by J. Petersen (Low),—*Government by Police*, by J. E. Butler (Dyer),—*Two Speeches on our Indian Empire*, by A. Robertson (Dundee, Duncan),—*European Guide* (Mackenzie),—*Australian Grazier's Guide* (Silver & Co.),—*Authors of the Day*, edited by W. Hooe (Poole),—*Color-Blindness*, by B. J. Jeffries (Trübner),—*Visual Art*, by W. N. Wilkins (W. H. Allen),—*Lectures on the Prevention and Control of Infectious Diseases*, by J. B. Russell (Glasgow, Anderson),—*The Realities of Freemasonry*, by Mrs. Blaike (Chapman & Hall),—*Poultry Keeping*, by A. Roland (Chapman & Hall),—*Sporting Sketches at Home and Abroad*, by "Bagatelle" (Swan),—*Uncle John Vassar*, by the Rev. T. E. Vassar (Dickinson),—*The Home Life of the Prince Consort*, by the Rev. C. Bullock ("Hand and Heart" Office),—*Ballads and Poems*, by W. Martin (Aberdeen, Smith & Son),—*The White Africans*, by Pardo (Tinsley Brothers),—*Poems*, by the Author of "The Growth of Love" (Bumpus),—*Sabbath Bells* (Ward, Lock & Co.),—*A History of our People since Bible Times*, by K. M. (Vallentine),—*Lessons on Early Church History* (Church of England Sunday School Institute),—*Listening and Learning on Calvary*, by the Rev. T. G. Collier (Griffith & Farran),—*The Religious and Social Question*, by I. Pereire (Stock),—

Dell' Antica Letteratura Catalana, by E. Cardona (Naples, Furchheim),—and *Doctor Nobiling und seine Lehrmeister* (Stuttgart, Müller).

LIST OF NEW BOOKS.

- Theology.*
Burgess's (W. R.) Notes, chiefly Critical and Philological, on the Hebrew Psalms, Vol. 1, 8vo. 9/6 cl.
Sebastian's (Father) St. Joseph's Manual of a Happy Eternity, 18mo. 2/6 cl.
Ten Services of Public Prayer, with Special Collects, Prayers, Occasional Services, &c., cr. 8vo. 3/6 cl.
Wells's (Rev. J.) Bible Children, Studies for the Young, 3/6 cl.
Fine Art.
Science of Taste, being a Treatise on its Principles, by G. L., 8vo. 12/6 cl.
History and Biography.
Gibraltar and its Sieges, 12mo. 2/6 cl.
Humboldt (A. von), Story of the Life and Travels of, 2/6 cl.
Moran's (Rev. P. F.) Irish Saints in Great Britain, 5/6 cl.
Simpson's (A. L.) Story of Sir David Wilkie, 12mo. 2/6 cl.
Thackeray's Four Georges and the English Humourists, 3/6 cl.
Twyford (A. W.) and Griffiths's (Major A.) Records of York Castle, &c., cr. 8vo. 7/6 cl.
Geography and Travel.
Green's (S. G.) Pictures from Bible Lands drawn with Pen and Pencil, imp. 8vo. 8/6 cl.
Hassall's (A. H.) San Remo and the Western Riviera, 10/6 cl.
Mathews's (E. D.) Up the Amazon and Madeira Rivers, 18/6 cl.
Mount Sinai, Petra, and the Desert, by Author of "The Catcombs of Rome," 12mo. 2/6 cl.
Rideing's (W. H.) A Saddle in the Wild West, 12mo. 2/6 cl. (Idle Hour Series.)
Taylor's (A.) Guenne, Notes of an Autumn Tour, cr. 8vo. 4/6 cl.
Philology.
Glover's (F.) Exempla Latina, 12mo. 2/6 cl. ip.
Ballust's Jugurthine War, edited, with Notes, &c., by A. Milnes and A. R. Cluer, 12mo. 3/6 cl.
Tien's (Rev. A.) The Levant Interpreter, cr. 8vo. 5/6 cl.
Science.
Adams's (W.) Observations on the Contraction of the Fingers, &c., 8vo. 4/6 cl.
Flint's (A. J.) Clinical Medicine, 8vo. 20/6 cl.
Ewart's (J. C.) Manual of Practical Anatomy, 8vo. 4/6 swd.
Holmes's (G.) Treatise on Vocal Physiology and Hygiene, cr. 8vo. 6/6 cl.
Wecker's (L. D. E.) Ocular Therapeutics, translated and edited by L. Forbes, 8vo. 16/6 cl.
General Literature.
Begg's (J. B.) Auld Acquaintance, a Birthday Book of the Wise and Tender Sayings of Robert Burns, 32mo. 2/6 cl.
Brassey's (T.) Foreign Work and English Wages, 8vo. 10/6 cl.
Daniel's (E.) Battersea Series of Standard Reading-Books for Boys, Standard 5, 2/6 cl.; Standard 6, 2/6 cl.
Dickens's Nicholas Nickleby, Popular Library Edition, 2 vols. cr. 8vo. 3/6 each, cl.
Gellie's (M. E.) Stephen the Schoolmaster, cr. 8vo. 5/6 cl.
Grace Elwyn, by Author of the "Château de Vesinet," 2 vols. cr. 8vo. 2/6 cl.
Henderson's (W.) My Life as an Angler, 8vo. 2/6 cl.
Hope's (A. R.) The Men of the Backwoods, cr. 8vo. 7/6 cl.
Joan the Maid, by Author of "Schönberg Cotta Family," 6/6 cl.
Kingston's (W. H. G.) In New Granada, or Heroes and Patriots, cr. 8vo. 3/6 cl.
Look at the Bright Side, a Tale for the Young, cr. 8vo. 2/6 cl.
Miss Fricelle Hunter, and How She spent her Holiday, by Penny, 12mo. 2/6 cl. (Idle Hour Series.)
Nieritz's (G.) Seppel, or the Burning of the Synagogue at Munich, 12mo. 2/6 cl.
Palmer's (Capt. G.) The Migration from Shinar, cr. 8vo. 6/6 cl.
Records of a Stormy Life, by Author of "Recommended to Mercy," 3 vols. cr. 8vo. 31/6 cl.
Strafford, a Romance, by H. B. Baker, 12mo. 2/6 bds. (Railway Library.)
Trollope's An Eye for an Eye; Melville's Black but Comely; Woolf's (Lady) Sabina, cr. 8vo. 2/6 each, bds. (Select Library of Fiction.)
Trollope's (A.) Cousin Henry, 2 vols. cr. 8vo. 12/6 cl.
Wilson's (Rev. T. P.) True to his Colours, cr. 8vo. 3/6 cl.
Words for Peace, by a Layman, cr. 8vo. 5/6 cl.
Young's (W.) Gottlob et cetera, 12mo. 3/6 cl.

NOTES FROM DUBLIN.

Sept. 22, 1879.

THE list of successful candidates in the Intermediate Examinations has at last appeared—a formidable array of five newspaper columns, which has no doubt required all the time since the examination (at the end of June) for its proper preparation, though impatient people have been grumbling about the delay. The fact is that the great number of the candidates took the Commissioners by surprise, and that they were much puzzled how to examine and classify some 3,000 boys and girls. From the same cause arise more serious complaints than that of delay—complaints that in many cases the actual conduct of the local examinations was mismanaged, and that opportunities were afforded for dishonest candidates or teachers to use foul means in securing good marks on the papers. How far these complaints are justified is not easy to say, but the Commissioners must clearly hold such investigations as will satisfy the public. The Catholic schoolmasters have called attention to another point, which amounts to a charge of

incompetence against the Assistant Commissioners themselves. They prove that no pains were taken to limit the length of the papers, so that a candidate might possibly obtain the maximum; that the difficulty of the questions was not graduated from senior to junior papers; and that in the case of the French examiners the gentlemen appointed simply set over again old papers already in circulation. It was obviously the duty of the Assistant Commissioners to examine beforehand all the papers in mutual relation, and satisfy themselves that the isolated examiners did not conflict in their respective standards. But when educational appointments are made on the ground of religion, what can we expect? It is earnestly to be hoped that the present vacancy in these important posts will be filled by a practical educator, accustomed to the management of examinations. The complaints of the difficulty of the papers generally must be viewed in relation to the general greed to secure result fees, and the further anxiety, especially of the Catholic party, to show the burning desire of the lower classes for higher education. There are not wanting people who regard the whole thing as merely a means of dividing state money by way of plunder in Ireland. I need add nothing concerning the papers set in Irish, which have already been sufficiently exposed in these columns. On the whole, the results have been highly approved of by the Irish press and public, and there can be no doubt that many schools will be stimulated to improve their teaching, so as to meet the requirements of the examination. Some little known institutions, such as the French College at Black Rock and the Academical Institute of Belfast, have sprung into sudden importance by their very successful competition. When the details are better known I will say more on this subject. The danger which strikes one as likely to ensue is that while inferior and lazy schoolmasters will be exposed or stimulated, able and original men who are following a path of their own, and who have methods and courses which they know and have tested, will be forced to turn aside and accommodate themselves to the public demand for this especial competition. The good schoolmaster may be a successful crammer, but he may not be so even because he is a good schoolmaster. It is a vast pity that the very questionable system of special competitions should thus be extended in Ireland, for the day will probably come when more enlightened educators will condemn it as the bane and blunder of the present age. G.

THE HAMATH INSCRIPTIONS.

Essex, Surrey, September, 1879.

SOME three or four years ago you kindly inserted my earlier attempts in deciphering the new Hamath documents. I felt, however, and admitted, that the material was at that time insufficient, and though I now see that I was right in a good deal that I said, it was, in fact, not possible to prove what I then suggested.

We now, however, possess some four times the amount of our then material, and though the unknown characters have increased *pari passu*,—say, from sixty to a hundred,—our material ought to suffice for the needs of our problem. I have no hesitation in saying that it does so, and that we have before us good Chaldaic language in a wholly new clothing of hieroglyphics.

The interest inherent in either of these subjects, viz., the language of Daniel and the hieroglyphics of the Hittites, is great. The Egyptians had a very evident respect for "the great chief of the Khitta," whose documents have now been found on either side of the Taurus range, two hundred miles apart.

When a system of about a hundred new letters is put before an expert, his difficulties, if the language turns out to be unknown, are insuperable; and even if it should turn out that the language is a known one, still they

are formidable in the extreme. The doctrine of chances shows the extreme improbability of success in the method of attributing all sorts of provisional meanings to the symbols until you hit upon the right ones.

My first proofs are grammatical. I show the demonstrative pronouns masculine "dek" and "diken"; also feminine "dah"; also sign of the genitive case "di"; also the peculiar word "ki-dah" = "as it is now." Then I have the emphatic aleph, and the verbal prefix in "Aphel" and "Atpal"; also plural suffixes "in," "kun," "hun," "na," &c.

Secondly, I show a good number of words and sentences already. "Songs to his gods," "Hilult el Baal uhi." "To the Lord of Nisan" (first month of the year), "El Bul Nisan." "Musical instruments," "Neginoth," &c.

DUNBAR I. HEATH.

FOREIGN REPRINTS.

14, Henrietta Street, Sept. 20, 1879.

Will you allow me to express a very strong doubt as to the fact of any wholesale importation of foreign reprints, either American or Tauchnitz editions? To any one acquainted with the working of the law of copyright in its application to the sale of reprints of English copyright works and its cost to the transgressor, it is quite evident that no bookseller, no dealer with a farthing to lose, would risk the importation of these works; the detection of the sale of a single volume would involve him in a law-suit at a cost of a thousand times the value of the books.

I will, therefore, take it for granted that the term "wholesale" applied to these supposed importations has not been used in its legitimate sense, but refers rather to the volumes which may be, and no doubt are, occasionally brought over by travellers. How great or how small this number may be it is quite impossible for any one to tell, for they must be brought in the pockets of the passengers; but with a few exceptions, and perhaps quite new novels, who will bring over these volumes when he can buy them mostly at the same price in England in English editions?

Complaints are made of the "unpardonable laxity" of the Custom House officers, but as far as my experience goes they err rather in the opposite sense, for I have heard repeatedly of their seizing the English translations of German works which Tauchnitz publishes with copyright in England as well as the Continent, and such books as his edition of 'Clarissa Harlowe.' They appear to consider contraband every English book not printed in England, without any reference to the 'List,' which indeed for all practical purposes is almost useless.

SYDNEY WILLIAMS.

Wiesbaden, September, 1879.

I HAVE just read in the *Athenæum* a paragraph about the importation of foreign editions of English works, in which my editions are spoken of as "unauthorized." Will you kindly permit me to state that my editions are, for the Continent, as legitimate as any English ones? At the same time I beg to express the liveliest wish that the most severe measures may always be taken against the importation of my editions into England and the British colonies.

TAUCHNITZ.

** We apologize to Baron Tauchnitz for having seemed to say that his editions are "unauthorized." Of course, every one knows that the Baron pays liberally for the right of publishing on the Continent, and did so as a matter of principle before there was any legal right to buy. We must maintain the word "wholesale." Foreign editions are not merely smuggled into England by tourists, but are openly sold here.

SECOND ANNUAL MEETING OF THE LIBRARY ASSOCIATION.

THE meeting at Manchester last Tuesday was numerously attended. Among the foreign visitors were the Baron de Watteville and M. Dumaresq. Six papers, in addition to the Council's Report, were read, and many speeches, both lively and severe, were delivered during the brisk discussions that ensued. Mr. Alderman Baker, the Chairman, gave a succinct and pregnant history of the rise, growth, and operation of the Manchester Free Libraries, of the Managing Committee of which he is the Chairman. He pointed to the library founded by Humphrey Chetham in Manchester 220 years ago as one of the most venerable free libraries in the country, and described the working of an important experiment in weeding out from the reading-rooms of public libraries the excessive number of youthful readers, who often impede the labours of older and more serious readers, without, however, discouraging in the former a wholesome taste for reading. A room is provided with boys' books, and is specially reserved for the use of boys, who frequent it to the number of 150 a day. The Chairman also gave a favourable account of the operation of the opening of the Reference Library on Sundays. The employment of women in the Manchester Free Libraries formed the subject of a special paper by the same speaker, which was read later in the day.

A tabulated statistical account of all the Free Public Libraries of the United Kingdom, laid before the meeting by the local secretaries, Messrs. Campbell and Sutton, and introduced by some remarks of the former, excited much interest. Mr. E. B. Nicholson's important paper 'On the Necessity of Consolidating and Amending the Public Libraries Acts' was really unanswerable, though it called forth criticisms from one or two among the audience.

Mr. Campbell's kindred communication on the grouping of places for library purposes was illustrated mainly by the circumstances of the Wigan Free Library, which, though formed by the munificent bequest of Dr. Winnard, is maintained by a penny rate levied on the inhabitants of the town—a rate which the out-townships refuse to pay, though they are willing to make use of the library, and the Municipal Council is disabled by the Act of Parliament from enforcing a rate on them. Mr. Bailey's suggestion that lectures should be delivered in libraries as an incentive to readers and for their guidance was introduced by a florid preface, which made up the bulk of his paper, and rather obscured his ostensible subject.

Mr. Wright, of Plymouth, read a rather rhetorical paper on the relationship between the free public library and the school board, setting forth the expediency of bringing these two institutions into closer connexion than at present exists, and he showed how it might be accomplished at a comparatively small cost.

Mr. J. Taylor Kay, of Owens College, condemned at considerable length the providing of rate-supported libraries with novels, and he moved a resolution embodying his opinions on this subject. A sharp debate followed, and the resolution, after being modified by an amendment of Mr. Nicholson's, was ultimately rejected absolutely.

Literary Gossip.

MR. SWINBURNE's long-promised 'Study of Shakespeare in Three Periods' is now in the press, and will be issued shortly. It is the most complete piece of analysis Mr. Swinburne has yet achieved. Messrs. Chatto & Windus, who are to publish it, further promise the third and fourth volumes, completing the work, of Mr. Justin McCarthy's 'History of Our Own Times'; 'Elizabethan Demonology,' by Mr.

J. Alfred Spalding; Dr. Brewer's new dictionary, 'The Reader's Handbook of Allusions, References, Plots, and Stories'; 'The Marquess Wellesley: a Sketch from Life,' by Mr. McCullagh Torrens, M.P.; a new edition of Thornbury's 'Haunted London,' revised by Mr. E. Walford; 'Travel and Trout in the Antipodes,' by "Red Spinner" (W. Senior); 'The Philosophy of Handwriting,' with fac-similes of 134 autographs; 'A Year's Work in Garden and Greenhouse for Amateur Gardeners,' by Mr. George Glenny; a new volume of hunting sketches in tints, by George Bowers; and new novels by Mr. Justin McCarthy, Mrs. Lynn Linton, Mr. Charles Gibbon, and Ouida.

MR. R. L. STEVENSON, author of 'An Inland Voyage' and 'Travels with a Donkey,' intends, we hear, to publish a volume of essays. The book will contain some nine of the papers Mr. Stevenson has contributed to the *Cornhill*, from 'Walking Tours' to 'Truth of Intercourse,' and including the 'Apology for Idlers,' 'Falling in Love,' 'Crabbed Age and Youth,' and 'Æs Triplex,' together with three articles contributed to the defunct journal *London*, and called respectively 'El Dorado,' 'Pan's Pipes,' and 'A Plea for Gas Lamps.'

MR. LAURENCE OLIPHANT will continue in the October *Blackwood* the charming sketches of Eastern travel of which the first instalment appears in this month's number.

'PEN SKETCHES BY A VANISHED HAND' is the title given to the selection from the papers of the late Mortimer Collis which Mr. Tom Taylor has edited. This work, which should have appeared some months back, but was delayed in consequence of the continued illness of Mrs. Mortimer Collins, will be issued next month in two volumes. It contains notes by the editor and Mrs. Mortimer Collins.

MR. FAWCETT will contribute to the forthcoming number of one of the magazines an article entitled 'The New Departure in Indian Finance,' in which, referring to the admissions recently made by the highest officials as to the critical nature of the present financial condition of India, he describes the very serious perils which will be brought upon India if it should become necessary to impose additional taxation in that country.

MR. R. VANS AGNEW, M.P., is at present engaged in the preparation of a volume to be entitled 'Memorials and Correspondence of Sir Patrick Waus or Vans, Lord Barnbarroch.' As a Lord of Session and a Privy Councillor, Sir Patrick held a prominent position among Scottish statesmen in the time of James VI., and the correspondence to be published includes letters from Queen Mary and her three husbands, from James VI., the regents Moray, Mar, and Morton, and from many Scottish noblemen of the period.

THE new hall and lecture-rooms of the Newnham College Association for the Higher Education of Women in Cambridge are being pushed on with great vigour, work having been much facilitated by the success of the existing Newnham Hall. It is found to be very well adapted for its purpose. The list of scholars and exhibitors for next year is now, we believe, complete. These prizes are awarded on the results of the Higher Local Examination held last June, but require

somewhat complex arrangement, for some students are surprised by their own success, and have, of course, to choose whether they will come to Cambridge or not to fulfil the conditions of residence and attendance at lectures. The Goldsmiths' Scholar is Miss Hargreave, of Birmingham, who gained a First Class and three distinctions in Group A., a First Class in Group C. (Mathematics), and passed in Constitutional History this year; the Clothworkers' Scholarship goes to Miss Lee, of Norwich House (the second Hall of the Association); the Drapers' and Group D. Scholarships are divided between Miss Moberly and Miss Swindells, of Newnham Hall; the Group A. Scholar is Miss Sharpley, of Louth, who was distinguished in every subject of that group; in Group B. (Languages) Miss Magill; in Group C. (Mathematics) Miss Oldaker, of Cambridge; in Group E. (Natural Science) Miss Cross, of Cambridge. The Aikin Scholarship, which is given up by Miss Lee on taking the Clothworkers', has been awarded to Miss F. L. Green; another vacant scholarship has been offered to Miss Foxley, who gained five distinctions in Groups A. and D. Lectures will begin about the 13th of October; and Miss Creak's success in the London University examinations will tend powerfully to show what stuff some women are made of, and we hope that it may not tend to encourage cramming in any way.

MESSES. C. KEGAN PAUL & Co.'s announcements for the ensuing season include the first volume of Mr. James Geddes's 'History of the Administration of John de Witt, Grand Pensionary of Holland,' which will treat of the events of the period between 1623 and 1654; also the Rev. S. Baring-Gould's work on 'Germany, Present and Past'; Mr. Oswald Crawford's 'Portugal, Old and New,' with illustrations and maps; Count von Moltke's 'Notes of Travel in France, Rome, &c.'; and the story of a naturalist's expedition in Central Africa, entitled 'Matabele Land and the Victoria Falls,' with numerous illustrations from the sketches and specimens collected by Mr. Frank Oates, the subject of the narrative, who fell a victim to fever soon after he had reached the falls of the Zambesi river. Mr. William Cory contributes the first part of 'A Guide to Modern English History from 1815 to 1830,' and from Prof. Sayce we are to have an 'Introduction to the Science of Language,' in two volumes. There are also Mr. Spedding's 'Reviews and Discussions, Literary, Political, and Historical,' not relating to Bacon; the Hon. George C. Brodrick's 'Thoughts on Politics and Education'; and 'A Consul's Manual and Shipowner's and Shipmaster's Practical Guide,' by Mr. Joel, H.M.'s Consul at Brindisi.

THE theological publications of the same firm will include Mr. Cheyne's new translation of, and commentary on, the prophecies of Isaiah; Mr. Nicholson's edition of 'The Gospel according to the Hebrews,' in which fragments of the famous lost gospel will be systematically collected and translated, with notes and discussions on the external and internal evidence relating to it; also, by the same editor, a 'Commentary on the Gospel according to Matthew'; and a 'Pulpit Commentary,' edited by the

Rev. J. S. Exell, on which a large number of contributors are engaged. Messrs. Kegan Paul & Co. also announce a volume of sermons by the late Dr. Coghlan, of St. Peter's, Vere Street, and one of 'Sermons to Naval Cadets,' preached on board the Britannia, by the Rev. J. N. Dalton, tutor to the sons of the Prince of Wales; Mr. Clodd's new book, giving a sketch of the life and teaching of Jesus of Nazareth from a purely historical standpoint; Dr. Owen's 'Sanctorale Catholicum; or, a Universal Martyrology'; Mr. Kent's 'Corona Catholica,' already mentioned by us; 'Per Crucem ad Lucem,' in which Mr. Allies, one of the earliest converts to Rome during the Oxford Catholic movement, has collected the various treatises in which he explains the views which led him to become a Catholic; and also, from a similar point of view, we are promised 'The Anglican Ministry: its Nature and Value in Relation to the Catholic Priesthood,' by Mr. Arthur Hutton, with a preface by his Eminence Cardinal Newman.

IN fiction we are promised a library edition of Mr. Duffield's new translation of 'Don Quixote'; Mr. George Meredith's 'The Egoist: a Comedy in Narrative'; 'Old Celtic Romances,' translated from the Gaelic by Dr. Joyce; new editions of 'Popular Romances of the Middle Ages,' by Sir George Cox and Mr. Hinton Jones; of 'Tippoo Sulthan: a Tale of the Mysore War,' by Col. Meadows Taylor; of 'The Return of the Native,' by Mr. Hardy; and of 'Within Sound of the Sea,' by the author of 'Blue Roses'; whilst juvenile readers are to have 'Tales from Ariosto,' retold by a Lady, and 'Parted,' by N. R. D'Anvers. In poetry there will be 'New Poems,' by Mr. Edmund W. Gosse; 'Lyrics and Idylls, with other Poems,' by Mr. E. C. Stedman; 'The Girdle Legend of Prato,' by Canon Jenkins; 'The Truce of God,' by Mr. William Stevens; 'A Life's Idylls,' by Mr. Hugh Conway; 'Verses and Translations,' by Dr. Lowndes; and a volume of verse by "a Farmer," who has devoted to poetry some of the many "wet days" which have lately interfered with agricultural pursuits.

MESSES. SAMPSON LOW & Co. promise 'Studies in German Literature,' by Bayard Taylor, edited by Marie Taylor, with an introduction by the Hon. George H. Boker; 'The Keble Autograph Birthday Book,' which contains a quotation from Keble's hymns for every day in the year, with a blank space on the opposite page for inserting name and date; it will also contain twelve floral designs by C. E. May; and 'The Boys' Froissart,' being selections from the Chronicles of England, France, Spain, &c., by Sidney Lanier.

MESSES. PICKERING & Co. announce Prof. Wace's 'Bampton Lectures for 1879'; the fifth and concluding part of E. P. Shirley's 'History of the County of Monaghan'; 'Jephtha's Daughter, a Play, and Miscellaneous Poems,' by W. St. Clair Baddeley; 'Meditations in the Tea Room,' by M. P.; and 'Songs and Verses on Sporting Subjects,' by R. E. Egerton Warburton, author of 'Hunting Songs.'

MESSES. HODDER & STOUGHTON announce the following:—The second and concluding volume of Dr. George Smith's 'Life of Dr. Duff,' already mentioned by us; 'Contem-

porary Portraits,' by Dr. E. de Pressensé; 'Fossil Men and their Modern Representatives,' by Principal Dawson; 'The Limitations of Life and other Sermons,' by the Rev. W. M. Taylor, D.D.; 'Aldershot: a Record of Mrs. Daniell's Work among Soldiers,' by her daughter; 'Homiletical and Pastoral Lectures,' delivered in St. Paul's Cathedral by the Archbishop of York and others; 'The Migration from Shinar; or, the Earliest Links between the Old and New Continents,' by Capt. G. Palmer, R.N.; 'Homilies on Christian Work,' by Charles Stanford, D.D.; 'Africa, Past and Present,' by an Old Resident, with map and illustrations; 'A Short Biography of Robert Hall, D.D., with a Selection from his Sermons'; 'Divine Footprints in the Field of Revelation,' by W. Griffiths, M.A.; 'Count Agenor de Gasparin, from the French of Th. Borel'; 'The Old Testament a Living Book for all Ages,' by the author of 'The Still Hour'; 'Bible Hygiene: Health Hints,' by a Physician; 'The Voice and Public Speaking,' by J. P. Sandlands, M.A., Vicar of Brigstock; 'The Difficulties of the Soul,' by the Rev. W. Hay M. H. Aitken, M.A.; 'Marion; or, Softly all my Years,' by the author of 'Morag'; 'Economical Cookery for the Middle Classes,' by a Lady; 'Illustrious Abstainers,' by Frederick Sherlock; 'Ecce Christianus; or, Christ's Idea of the Christian Life'; 'Sermons preached at Margate, by H. W. Butcher; and a cheap edition of Dr. Pressensé's 'Jesus Christ: His Times, Life, and Work,' uniform with his 'Early Years of Christianity.'

MESSES. HODDER & STOUGHTON also announce the following books for young people:—'All True: Records of Peril and Adventure, &c.,' by Dr. Macaulay, editor of the 'Boys' Own Paper'; Mr. W. H. G. Kingston's 'Hendricks the Hunter: a Story of Zululand'; 'Thornton Hall: a Story for Girls,' by the author of 'Theodora Cameron'; 'The Winthrop Family: a Story of New England Life'; 'Seppel; or, the Burning of the Synagogue at Munich,' by Gustav Nieritz; 'The Mistress of the House: a Story of Christian Service in Daily Life'; and four new volumes of their "Shilling Series" by Mrs. H. B. Paull.

MR. EDWARD J. NANKIVELL is preparing to start, on the 1st of November, under the title of the *Journalist*, a new sixpenny periodical, which is intended to be the special organ of reporters, shorthand writers, and other persons engaged in journalism. In the first number an article will appear from the pen of Commander Cheyne, R.N., on 'The Press of the Arctic Regions.'

THE series of "Philosophical Classics for English Readers," which Messrs. Blackwood announce and which Prof. Knight is to edit, comprises 'Berkeley,' by Prof. Fraser, of Edinburgh; 'Butler,' by Rev. Canon W. L. Collins; 'Descartes,' by Prof. Mahaffy; 'Hamilton,' by Prof. Veitch; 'Hegel,' by Prof. Edward Caird; 'Hobbes,' by Prof. Croom Robertson; 'Hume,' by the editor; 'Kant,' by Mr. William Wallace, of Merton College, Oxford; 'Spinoza,' by Dr. Martineau; and 'Vico,' by Prof. Flint. Arrangements are in progress for other volumes dealing with Bacon, Locke, Leibnitz, Fichte, and Comte.

THE late Mr. Nassau Senior's 'Conversa-

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tions with Distinguished Persons during the Second Empire from 1860 to 1863,' edited by his daughter, Mrs. Simpson, is preparing for publication in two volumes by Messrs. Hurst & Blackett.

PROF. J. STUART BLACKIE is reported to be engaged upon a work on the Highland Crofter question. The professor is at present enjoying the hospitality of friends in the Isle of Skye.

THE Rev. W. Fraser, LL.D., of Paisley, died on the 21st inst. in his sixty-second year. Dr. Fraser, who for a long period had taken a deep interest in all the educational movements in the district, was the author of a report on the 'State of our Educational Enterprises,' a volume which examined fully into the working, results, and tendencies of the chief public educational experiments in the United Kingdom. Deceased was also the author of a work entitled 'Blending Lights; or, the Relations of Natural Science, Archaeology, and History to the Bible.' In 1872 the University of Glasgow conferred upon him the degree of LL.D. on account of his scientific labours.

AMONG the announcements for the coming season of the Society for Promoting Christian Knowledge is a series intended to bring readers face to face with the sources of early European history, and thus enable them to obtain a more intelligent grasp of the subject than can be had from second-hand compilations. It will be styled 'Early Chroniclers of Europe,' and two volumes are promised: 'England,' by Mr. James Gairdner, the learned author of 'The Life and Reign of Richard III.,' &c.; 'France,' by Mr. Gustave Masson. Of 'The Home Library,' a series of volumes intended to form a Sunday library, the following are promised: 'Great English Churchmen; or, Famous Names in English Church History and Literature,' by Mr. W. H. Davenport Adams; 'Military Religious Orders of the Middle Ages: the Hospitallers, the Templars, the Teutonic Knights, and Others,' by the Rev. F. C. Woodhouse, M.A.; 'Narcissus: a Tale of Early Christian Times,' by the Rev. W. Boyd Carpenter, M.A. Of the 'Fathers for English Readers' four new volumes will appear: 'Gregory the Great,' by the Rev. J. Barmby, B.D.; 'St. Ambrose: his Life, Times, and Teaching,' by the Rev. R. Thornton, D.D.; 'St. Basil the Great,' by the Rev. Canon Travers Smith, B.D., of St. Patrick's, Dublin; 'The Venerable Bede,' by the Rev. G. F. Browne. Of works dealing with 'Non-Christian Religious Systems,' 'Confucianism and Taoism,' by Prof. Robert K. Douglas, is to appear; of 'Manuals of Health,' 'The Habitation in Relation to Health,' by Prof. F. S. B. François de Chaumont, M.D., F.R.S. Other announcements are: 'Frozen Asia: a Sketch of Modern Siberia, together with an Account of the Native Tribes inhabiting that Region,' by Mr. C. H. Eden, and 'Reclaimed: a Tale,' by the Rev. A. Eubule-Evans.

THE lecture season of the Birmingham and Midland Institute will begin on the 6th of October and close on the 22nd of March. The lecturers engaged are Messrs. Proctor, Brassey, M.P., E. H. Scott, Arber, Pauer, Walter H. Pollock, W. M. Rossetti, Gosse, and Statham, the Rev. W. H. Dallinger,

Profs. Colvin and Crookes, and Dr. R. S. Ball. There will also be an address, on October 20th, by the president, Prof. Max Müller. Mr. Proctor will be the first lecturer and Herr Pauer the last. Among the subjects we may mention the Sun, and Comets and Meteors (Mr. Proctor); Weather Forecasting (Mr. Scott); Mendelssohn, and Schumann (Herr Pauer); the Amazons, and the Centaurs (Prof. Colvin); Life and Labours of Sir W. Herschel (Dr. Ball); Alexandre Dumas père (Mr. Pollock); the Wives of Poets (Mr. Rossetti); Andersen (Mr. Gosse). The archaeological section of the Institute will hold some separate meetings, at which Messrs. Stubbin, Timmins, A. E. Everitt, and William Pearce, and the Rev. C. Palmer will speak. Mr. Timmins on Birmingham Maps will be worth hearing in this section.

MR. VINCENT BALL'S work descriptive of his travels in India, which extended over many years, will appear early in October. Messrs. De La Rue & Co. are the publishers.

'YOUNG MRS. JARDINE,' the new story by the author of 'John Halifax, Gentleman,' will be issued in the three-volume form by Messrs. Hurst & Blackett early in the ensuing month.

MESSRS. MACNIVEN & WALLACE, of Edinburgh, announce for publication 'Masters in History: Biographical Sketches of Gibbon, Grote, Macaulay, Motley,' by the Rev. Peter Anton; 'Great Novelists: Biographical Sketches of Scott, Dickens, Thackeray, Lytton,' by Mr. J. Crabbe Watt; and a volume of Scripture Lessons for the Family, illustrated by Lady Hope, &c.

MESSRS. FREDERICK WARNE & Co.'s October list of new books and new editions will comprise 'Sport in Many Lands,' by the "Old Shekarry"; 'The Reverse of the Shield; or, the Adventures of Grenville le Marchant during the Franco-Prussian War,' by Augusta Marryat; 'Aunt Louisa's Birthday Gift for Children'; 'The Model House-keeper: a Manual of Domestic Economy'; 'Her Benny: a Story of Street Life,' by Silas Hocking; 'Chandos Library' editions of Lamb's 'Poems and Essays,' Spenser's 'Poetical Works,' White's 'Natural History of Selborne,' and Pope's 'Homer's Iliad and Odyssey'; 'Warne's Model Cookery,' by Mary Jewry; 'Helen Leslie; or, a Little Leaven'; the 'Chandos Poets' edition of Keble's 'Christian Year'; and the 'Arundel Poets' edition of Byron's 'Poetical Works,' &c.

SCIENCE

Modern Chromatics. By Ogden N. Rood. "International Scientific Series." (C. Kegan Paul & Co.)

THE American contributions to the "International Scientific Series" have not always been its most successful volumes, and Prof. Rood's little work on chromatics can hardly be said to deserve a place beside some of its predecessors. Though fairly complete in its own way, it bears too much the imprint of the mere narrow specialist, and lacks that wider sympathy with science as a whole which readers expect from the general character of the series. Prof. Rood recapitulates the main results of Helmholtz's classical researches into the nature of colour and of Prof. Clerk Maxwell's experiments on mixture of rays. He adds some interesting tables

and diagrams constructed by himself, especially a useful "saturation-diagram" on a new and valuable principle. But the author's chief claim to originality is in the department of practical application of physical laws to artistic generalizations. Being himself an amateur painter, he has studied the question of colour both from its scientific and its æsthetic side; and his remarks upon the latter aspect of his subject are singularly free from the affectation and haziness so common amongst artists. At the same time, his evident good taste and familiar acquaintance with the best works inspire a certain amount of confidence, which we cannot always feel in the *rationale* of æsthetic preferences as given by the mere physicist. The theoretical part of his work is based entirely upon Young's hypothesis of the three percipient elements in the retina, in the form accepted and modified by Helmholtz. To this view the author adheres a little too dogmatically; and we cannot think that the short postscript does sufficient justice to the theories lately advanced by Hering and Boll. Nevertheless, as a simple and useful working hypothesis, Young's theory perhaps answers best the purposes of a treatise intended, as this is, for the general reader. There are one or two Americanisms of style, such as the use of "quite" for *very*, and the employment of "pretty" as a qualifying adverb; but in other respects the literary execution of the work is good. An American translation of Von Bezold's 'Farbenlehre' already exists; and as that little manual really goes over very much the same ground as 'Modern Chromatics,' it is somewhat surprising that Prof. Rood should have undertaken a work so similar in its main design. To the English reader, however, he will afford an easier conspectus of the present condition of physical knowledge in this department than can be obtained in any other book published on our own side of the Atlantic.

Les Palmiers. Par Oswald de Kerchove de Denterghem. (Paris, Rothschild.)

PALMS have attracted the attention of the imaginative as well as of the more prosaic botanists of all ages. The interest of their structure and the endless uses to which they may be put have secured for them the attention of the one; their stately aspect and their graceful foliage have recommended them to the other. They are embodied in the religious traditions of ancient civilizations and in the superstitious myths of modern savagery. The cocoa-nut is probably the most profitable of all crops in the countries where it grows; the date palm still furnishes foliage for the religious ceremonies of the Church of Rome. In Egypt the palm was the symbol of fertility; in modern times its oil anoints the wheels of a railway train. In the Sandwich Isles the palm is fabled to have sprung from the brain of a man; elsewhere the legend is that a gigantic bird, winging its flight from the earth, let fall one of its feathers, from which sprang the palm. Ulysses compares Nausicaa to a graceful palm; the sight of both struck him with dumb surprise and reverential admiration. Others compared the palm to the sun; while a Catholic legend interprets the circular marking on the side of a date stone as a memorial of the interjection "O the exquisite fruit!" to which the Virgin Mary gave utterance as she partook of dates in the flight into Egypt. Beyond Egypt, in Soudan, the palm and the crocodile serve as the badge of an order of chivalry as exclusive as that of the Garter or the Golden Fleece. The arms of the town of Nîmes represent in like manner the crocodile and the palm. But as the uses to which palms or their products may be put are beyond enumeration, so also are the legends and the associations connected with them. M. de Kerchove in the handsome volume before us does but skim the surface of his subject. A long series of volumes would be required to treat it fully. The late Bavarian traveller, Von Martius, will be re-

membered to distant times by the magnificence and comprehensiveness of his work on palms, a work which as a botanical monograph has few rivals. With the late Dr. Seemann also the order was a favourite, and he has left us an interesting little work on the history of palms treated in a popular manner. It is not necessary, however, in this place to cite the numerous publications relating to palms; suffice it to say that the work of M. de Kerchove holds a middle place between the purely technical and the simply popular treatises. The earlier chapters of his volume are devoted principally to the geographical distribution of the order, and the reader is taken on an imaginary voyage from the Mediterranean — on the southern shores of which the date palm is indigenous, and on the northern coast of which in some localities it is cultivated — to India, to Polynesia, and to the palm-bearing regions of the American continent. It is thus shown that the only palm truly native to Europe is the *Chamerops humilis*. The stately palms that charm the eye of the visitor to Nice and the Genoese Riviera are importations from the opposite shores of the African continent, and though they grow stately they never ripen their fruit. At Genoa the writer of this notice once saw the flowers of a date palm coddled within a huge handglass in the hope of ripening the fruit, but the experiment did not look promising. In this country one or two species, like the Chinese fan palm, *Chamerops fortunei*, are found to be hardy, as, for instance, in the gardens of Viscount Eversley at Eversley, at Osborne, and even at Kew, where some have stood out for several winters without protection. From the distribution of palms over the existing surface of the globe, M. de Kerchove passes to the evidences of their former existence in geological strata, and gives in a short chapter a good résumé of our knowledge of fossil palms. The history of palms forms the subject of another chapter; the uses to which they are applied supply material for yet another, which might reasonably have been much extended. The chapter relating to the botany comprises some generalities relating to the structure of palms, an outline of the systems of classification proposed by Von Martius, Wendland, and Drude, and a valuable index of known species, which will be very serviceable to botanists and cultivators. The chapter devoted to the cultivation of these plants should be read by those engaged in horticulture, and their interest will be enhanced by the knowledge that M. de Kerchove is no second-hand retailer of other men's opinions, but has gained his experience in one of the noblest conservatories in existence, that belonging to his father, the Burgomaster of Ghent, in which palms form a special feature. The work is copiously illustrated with woodcuts, and by way of appendix some forty chromolithographic plates are given, representing, for the most part, recent additions to our conservatories, and therefore plants which have not attained their full dimensions and characteristics, and of which the botanical position is in consequence more or less doubtful. While M. de Kerchove's work can scarcely lay claim to a high place as a scientific treatise, it is vastly superior to the ordinary run of popular compilations. It is the work of a man of much erudition and of practised literary skill, and as such it is a fitting occupant of the library shelves.

DR. BERNHARD VON COTTA.

By the death of Dr. Bernhard von Cotta, which we mentioned last week, European geology has lost a veteran leader, distinguished alike in the field of original research, as a teacher, and as a popular exponent of geological science.

Prominent among his work must be placed the large geological map of the kingdom of Saxony, in twelve sheets, on the scale of four miles to an inch, carried out jointly with the late Dr. C. F.

Naumann between the years 1832–42. This is remarkable as being among the first systematic work of the kind undertaken on the continent of Europe and contemporary with the early work of Sir Henry de la Beche in this country. This work was so thoroughly done that it has held its place as a standard authority. A more detailed survey, on a larger scale, adopted by the German War Department (2½ in. to the mile), is now in progress, under the direction of Dr. Credner. Subsequently Von Cotta extended the geological survey to the Thuringian States, the results being published in four sheets in 1848.

In 1841 Von Cotta succeeded Naumann as Professor of Geology at Freiberg on the removal of the latter to Leipzig. He occupied this chair until his retirement a few years since. During his tenure of office he introduced the more systematic study of the phenomena of mineral veins, illustrating them by a periodical series of volumes under the title of "Gangstudien," and a text-book for students of his class, 'Erzlagertstätten Lehre,' modelled to some extent on the earlier works of Werner and others, but embodying much of the information contained in his own larger work. The first edition was published in 1855. Subsequently it was reissued in a considerably enlarged form, which has been translated into English by Mr. Prime of New York. Another very useful text-book, 'On the Mineral Constitution of Rocks' (*Gesteinslehre*), which preceded by many years the more elaborate volumes of Zirkel and Rosenbusch, has also been translated into English by Mr. P. H. Lawrence. His letters on geology, 'Geologische Briefe,' have long been among the most popular of elementary scientific works in Germany.

This celebrated geologist was born on the 24th of October, 1808, at Kleinen-Zillach, in the forest of Thuringia, his father being director of the Royal Academy of Forestry at Tharand, near Dresden; consequently he was at the time of his death nearly seventy-one years of age. He was one of the forty foreign members of the Geological Society of London.

GEOGRAPHICAL NOTES.

A TELEGRAM has just been received from Capt. Albert H. Markham, R.N., who has returned to Tromsø after a most successful cruise in the Arctic seas. He passed through Matochkin Shar (the straits between the two islands of Novaya Zemlya) into the Sea of Kara, rounded Cape Nassau, and got to Cape Mauritius and the extreme north-western point of Novaya Zemlya, and finally, when on the forty-seventh meridian of east longitude, reached the exceptional latitude of 78° 25' N., being only eighty miles from Franz Josef Land.

Of the series of small volumes on foreign countries which, as we said last week, Mr. F. S. Pulling, Lecturer at Queen's College, Oxford, is to edit, the following volumes are among those which have been arranged for: 'Austria,' Mr. David Kay; 'Denmark,' Miss E. C. Otté; 'Russia,' Mr. W. R. Morfill; 'Greece,' Mr. L. Sergeant; 'Persia,' Major-General Sir F. J. Goldsmid; 'Japan,' Mr. S. Mossman; and 'Peru,' Mr. C. R. Markham.

Messrs. Oliver & Boyd, of Edinburgh, have nearly ready for publication a concise Pronouncing and Etymological Gazetteer of the World, combined with an atlas of thirty-two coloured maps. It is intended for popular use, and will be issued at a cheap price.

Our Lisbon Correspondent writes:—"The book descriptive of the African journey of Major Serpa Pinto is awaited here with interest. There have hitherto been many friendly notices in the journals of the doings of the Portuguese explorer, and at the same time there has also been an accompaniment of adverse criticism. When the book appears in its entirety, of course both friends and foes will return to the charge with renewed vigour, and the remarks

will, no doubt, be read with avidity by those interested in geography and African travel. It may be mentioned, as a running commentary, that many Portuguese literary men would like to know how much Messrs. Sampson Low & Co. give for the book, for here it is said, according to the scale of prices which obtains among publishers, not more than 500 milreis to a conto, say 110*l.* to 220*l.*, would be forthcoming, a proof how badly literary labour is remunerated in this country."

A Correspondent writes:—"The maps which are to accompany Messrs. Longmans' new 'Handbook to the Bible' are now engraved. I would call attention to the care which has been taken to distinguish between the positive information given by the maps, and the theoretic inferences of the authors. The former is delineated in black; the latter in red. Thus, in the plan of 'Ancient Jerusalem' the actual rock contours of the site are given, at distances of fifty feet vertical; and the slopes are shaded on the rules of the Ordnance Survey. This map is of great importance as determining the original conditions of the site, which are now obscured, both on the ground and on other maps, by the mass of ruins. These have hitherto prevented the discovery of the remarkable ridge of rock which joins the two hills called by Josephus the Upper Market Place and Akra. The direction of the second wall, and the inclusion in the ancient city of the site of the church of the Holy Sepulchre, are inferences which any military surveyor would draw from this contour map. The rock contours of the Temple Hill are treated in the same way on a larger scale, the dimensions given in the treatise Middoth of the courts and buildings of the Temple of Herod being drawn in red, and the close accordance between the rock levels and the indications of rabbinical writers being pointed out. Controversy has a wonderful vitality; but it may be confidently expected that the large amount of positive information with which the expert is now supplied will reduce matters yet left open to comparative insignificance."

Science Gossip.

'A TREATISE on Hygiene and Public Health,' by Dr. A. H. Buck, will shortly be published by Messrs. Sampson Low & Co. It will conform in size and general appearance, and will, in fact, form a supplement, to Ziemssen's 'Cyclo-pædia,' which has no volume on this special subject.

In addition to the books mentioned in another column, Messrs. C. Kegan Paul & Co.'s announcements include Dr. Lauder Lindsay's long-promised work entitled 'Mind in the Lower Animals in Health and Disease,' the general object of the author being to demonstrate that mind in other animals is of the same kind as in man, and that the lower animals are liable to the same sorts of mental defect and derangement as man. Besides this book we are to have a small book by Sir Thomas Watson on 'The Abolition of Zymotic Diseases and of other similar Enemies of Mankind,' Prof. Corfield's lectures on 'Hygiene and the Laws of Health,' and a new volume by Mr. Arthur Nichols, author of 'The Puzzle of Life,' consisting of chapters from the 'Physical History of the Earth,' introductory to the study of geology and paleontology. The 'International Scientific Series,' which is published by the same firm, will be increased by the early publication of a volume by Prof. Huxley on 'The Crayfish: an Introduction to the Study of Zoology,' one by Dr. Charlton Bastian on 'The Brain as an Organ of Mind,' and one by the late Prof. Clifford entitled 'The First Principles of the Exact Sciences explained to the Non-Mathematical.'

MESSRS. DULAU have begun publishing the 'Biologia Centrali-Americana,' edited by Mr. F. D. Godman and Mr. Osbert Salvin. The two parts which have appeared are one of them

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zoological and the other botanical. The zoological begins the following subjects: Mammalia, by Mr. E. R. Alston, F.L.S.; Aves and Rhopalocera, by Mr. F. D. Godman and Mr. Osbert Salvin. The botanical portion of the work is entirely in the hands of Mr. W. B. Hemsley, A.L.S.

DR. WM. JACK has been appointed to the chair of Mathematics in the University of Glasgow, recently resigned by Prof. Blackburn.

PROF. PETERS, of Hamilton College, Clinton, N.Y., again announces his discovery of a small planet on the 20th inst., which, if really new, will reckon as No. 202 in a general list, and the eleventh discovery of the kind this year. It is of the eleventh magnitude.

THE second edition of the general Catalogue of Stars observed at the United States Naval Observatory should be noticed here. The first edition was published in 1873, and contained places of all the stars, 10,658 in number, observed at Washington from 1845, and reduced to the epoch 1860. This new edition contains in addition the places determined since up to the year 1877; as these were chiefly done with the object of obtaining a greater number of observations of those stars in the former edition observed only once or twice in either element, not many additional stars are contained in it, and these, in order to retain the old numbering, and thereby prevent confusion, are inserted amongst the others, each with the number of the preceding star, but with a dash affixed for distinction (No. 3, for instance, being the number of a star contained in the new edition only, and not observed before 1873). A very large number of the observations upon which this valuable catalogue is founded were made by Prof. M. Yarnall, of the U.S. Navy; their reduction into a catalogue and the printing of the catalogue were performed under his direction. We are sorry to state that after twenty-six years of assiduous labour at the Naval Observatory, Prof. Yarnall died suddenly on the 27th of last February, the completed volume only reaching him when he was already unconscious, an hour before his death. "His life," to use the words of Admiral Rodgers, Superintendent of the Observatory, "was marked by rare qualities of patient labour, untiring devotion to duty, and the personal gentleness which comes from a pure and simple life."

THE attempts to apply electricity as an illuminating power have done much good. The time has not arrived when electricity can be applied, under ordinary circumstances, to light a city or even a public hall with economy, but the attempts to do so have stimulated the gas companies to make great exertions. Recently they had, at Leeds, a very complete exhibition of gas apparatus for lighting and heating. This has stimulated the Gas Department of the Nottingham Corporation to hold an exhibition of gas appliances in the Mechanics' Hall, from the 24th to the 29th of November.

THE President of the Institute of Chemistry offers two prizes of 50l. each for the best two original investigations involving gas analysis.

PROF. A. FAVRE, at the International Alpine Congress at Geneva, drew attention to the necessity of making accurate measurements of glaciers. The retrocession of glaciers during the last twenty-five years appears to have been very general. The German and Austrian Alpine Club, at its meeting at Saalfelden, resolved to measure all the glaciers of the Austrian Alps.

FINE ARTS

DORÉ'S GREAT WORKS, "CHRIST LEAVING THE PRETORIUM," "CHRIST ENTERING JERUSALEM," and "THE BLAZEN SERPENT" (the latter just completed), each 33 by 22 feet, with "Dream of Pilate's Wife," "Soldiers of the Cross," "Night of the Crucifixion," "House of Caiaphas," &c., at the DORÉ GALLERY, 35, New Bond Street. Dully, Ten to Six.—1s.

Roman Antiquities at Lydney Park, Gloucestershire. By the late Rev. W. H. Bathurst, with Notes by C. W. King. (Longmans & Co.)

WHEN the important Roman constructions in Lydney Park, near Chepstow, were first explored at the beginning of this century, careful plans and drawings of the different rooms and their contents were taken by the Right Hon. C. Bathurst as they were successively uncovered. He afterwards composed two elaborate dissertations on the villa and temple. His son, the late Rev. W. H. Bathurst, considering these MS. memoirs as too long and discursive for publication, prepared a summary of his father's work, and this forms the first part of the text of the book before us. The volume also includes a descriptive catalogue of coins, selected for their special interest or beauty from the immense quantity found during the excavations, and no less than thirty-two lithographic plates (some of them coloured) from the original drawings of the pavements and other innumerable relics of this Silurian Pompeii. This posthumous work has been ably edited by Mr. King, Senior Fellow of Trinity College, Cambridge. His work has not been confined to that simple process of editing which consists in putting your name on the title-page, writing a few paragraphs of large type preface, and "reading" the sheets as they come from the press, but in the description of the plates he has submitted his own views and theories on the different specimens of Roman art (many of them of an unprecedented character), and especially on the true reading of the dedication and other inscriptions, and on the nature and powers of the deity to whom the temple pertained. Every genuine archaeologist will hail the publication of these plates and their brief but learned and painstaking descriptions with much satisfaction. They throw not a little light on the history of the Roman occupation of this province, and, if archaeology can only make good its claim to be rather the mother than the handmaid of history, surely others besides technical archaeologists will be glad to give some study to this account of antiquities, for which the editor fairly claims that they "exceed largely in curiosity and value anything of the kind yet discovered in this country."

The Romans seem to have occupied the summits of two hills, separated by a deep valley, within Lydney Park. The smaller of these has yielded a handful of coins, some fragments of pottery, and a few building stones, but was probably only the site of a watch-tower; the larger one, usually called Camp Hill, was evidently a station of some importance. The extreme length of the buildings on Camp Hill was 315 ft., and the breadth 300 ft. They consist of three principal parts: (1) the residence of the military commander; (2) a block of later buildings, chiefly consisting of baths and heated rooms; and (3) a temple, 93 ft. by 76 ft. Some account was published of this camp in the fifth volume of the *Archæologia*, in 1777, by Major Rooke, who frequently visited Lydney, and was allowed to dig where he liked. But no regular investigation was begun until 1805, and it is only now that the results of those excavations have been

fully stated. No less than ten different patterns of tessellated pavements are here depicted, some of which are quite unique. The most curious is one that appears to be derived from a trellis covered with vines. The materials used in the construction of the patterns are very simple, the white and blue colours being formed of tesserae of lias, and the red of broken tile. The tessellated pavement of the temple contains a dedicatory inscription, which has previously attracted much attention. Copies of it have been published in the 'Corpus Inscriptionum Latinarum,' and in Mr. Caul's 'Roman Inscriptions in Britain,' but they are both incorrect. By the aid of the accurate drawings taken at the time of its first discovery, Mr. King has been able to restore certain characters, and thus interprets the whole:—"To the greatest God, for the second time, Flavius Senilis, Head of the Religion, has erected this, from voluntary contributions, the Director of the works being Victorinus, interpreter for the Latin tongue." Providing that this reading is once accepted—and the archaeologist is referred to Mr. King's elaborate reasonings to substantiate it—his deductions, wide as they may seem, are not only highly ingenious but fairly probable. He contends that the rebuilding of this temple by voluntary subscription could only have been done by the pacified Britons of the neighbourhood, who would never have given out of their poverty save for the re-edification of some time honoured and much frequented sanctuary; that "Flavius," the *nomen* of the then reigning family (Domitian), had been assumed as a prefix by one of the subjugated race; that the uncommon cognomen "Senilis" is probably a translation of the British name "Hen," "the Old"; that "Head of the Religion" implies chief priest of the British local creed, or Arch-Druid of the province, an office held by Senilis in virtue of his birth and nationality; that Victorinus was a free-born plebeian, who had come over in the train of Agricola with the notion of pushing his fortune as an architect or engineer; and that Victorinus was not only cunning with his hands but also with his tongue, and interpreted the oracles of the druidical god to the large Latin-speaking population of soldiers and iron-workers, then so fast growing up on the banks of the Severn.

In the midst of the inscription on the pavement of the temple is a circular opening, nine inches in diameter, surrounded by outer bands of blue and by a broad inner one of red. "That some high mystery," says Mr. King, "was involved in the setting of this unsightly object in so conspicuous a position cannot admit of any doubt." The terra-cotta funnel fitted into this orifice merely leads into the earth below, and it appears to Mr. King to be almost a matter of certainty that it was meant to receive libations poured to the "god of the deeps," libations that very possibly may have consisted of drink-offerings of blood.

Though the name of the god to whom this temple was dedicated is not stated on the floor inscription, it occurs on three votive tablets that were formerly on its walls. The name "Deus Nodens" has given rise to various learned speculations, but there seems to be little doubt that it is a Romanized British form, which, if correctly

written in the original language, would be "Deus Noddyns," a term translated by Prof. Jarrett and other Celtic scholars as "god of the deeps," or "god of the abyss." This title is well suited to the character of Deus Nodens, for the design of the floor of his temple consists of sea-serpents and fish. The inscription on the most interesting of the votive tablets, which is scratched with a graver upon a sheet of lead, runs thus:—

"To the god Nodens. Silvianus has lost a ring; he has made offering (i.e. vowed) half its value to Nodens. Amongst all who bear the name of Senecianus, refuse thou to grant health to exist, until he bring back the ring to the Temple of Nodens."

From this it is clear that the loser of the ring suspected Senecianus of the theft, but could produce no legal proof, and he, therefore, begs the "god of the abyss" to afflict Senecianus and his kith and kin with all manner of disease until the article is brought back and deposited in the temple. Apart from the appeal to divine aid, there is considerable shrewdness shown in this appeal of Silvianus, the walls of the temple being used for the regaining of stolen property instead of the agony columns of the *Times*, and the self-interest of the priest invoked to secure its return. It is remarkable that a gold ring was discovered at Silchester in the year 1785 bearing the name of Senecianus.

Amongst the relics preserved at Lydney Park are certain letters cut out of a thin plate of bronze, which form the words "Nodenti sacrum." They are supposed to have been nailed to the wooden coffer or alms-box of the temple, wherein the faithful who consulted the oracle deposited their offerings. The site of the temple was found to be thickly strewn with copper coins of the early Cæsars. They were not much worn by circulation, which is an evidence of their being deposited there not long after their issue. It is conjectured that the Saxon or Pictish pirates who pillaged the place, on the withdrawal of the Roman legions from the province, cared for nothing but the gold and silver in the treasury, and tossed away the bronze as comparatively useless lumber. The explanation of the dedicatory inscription on the temple floor given by Mr. King, the chief points of which have been briefly summarized, is the most valuable feature of this volume, dealing as it does with the absorption of the religion of the conquered into that of the conquerors. His reading is undoubtedly the most probable that has yet been given, but we wish we could feel rather more thorough confidence in his bold rendering of "INTER TIME" into *interprete Latine*, upon which so much of his surmise rests. It somewhat detracts from the credit we are disposed to give to Mr. King for his ingenuity to find this sentence in the midst of his interpretation of the inscription:—

"Foremost among such improvements was the conversion of his primeval druidical fane (of huge stones set on end, beyond a doubt) into the form of a Roman temple of the last newest fashion, adorned with statuary and tessellated floors, and, as its foundations evince, of very respectable dimensions."

In spite of his "beyond a doubt," Mr. King is surely aware that there is no evidence whatever, nor a single passage in

any classical author, that connects the Druids, either directly or indirectly, with any stone temple or megalithic remains. The dolmens of Wales are probably posterior to the withdrawal of the Romans. Still, this slip does not materially affect his surmises as to the merging of the two religions.

There are also two plates and a long description of a pair of large terminal statues or Hermæ, that had been lying from time immemorial neglected in the park, at the foot of the plateau of Camp Hill, when the property came into the Bathurst family. One of these colossal busts, which are mounted on plinths cut from solid blocks of stone, represents a faun with a deerskin over his shoulders, and the other a lady with her hair dressed in the peculiar fashion that was first set by the wife of Domitian. Owing to the exceptional character of these sculptures, they have been looked upon with much suspicion by antiquaries. Mr. King has relegated his account of these figures to an appendix, owing to the adverse opinion of "two archæologists of the highest eminence," who consider them to be Renaissance work; but, unless there are better arguments against their antiquity than those here printed, we think that general opinion will coincide with Mr. King as to their Roman origin rather than with the two nameless authorities. An index would have much added to the value of the book, and would not have been a laborious undertaking.

THE PRIVATE COLLECTIONS OF ENGLAND. NO. XLVI. FARNLEY HALL, OTLEY.

MR. AYSOUGH FAWKES, of Farnley Hall, has inherited the finest and largest private collection that exists of water-colour drawings by Turner, besides oil pictures by that artist, and other paintings by old and modern masters; likewise many highly interesting historical relics. He has generously allowed us to study these treasures at leisure, and to describe them for our readers. This permission is the more acceptable because, although the collection is famous, it has never been described as a whole. The greater part, if not all, of these works of art appear to have been collected by the uncle of the present owner, the late Mr. Walter Fawkes, Turner's host at Farnley for weeks together, and so intimate a friend of his that when the painter landed at Hull after a continental tour he went directly to Farnley Hall. Mr. Fawkes noticed a great roll of paper sticking out of Turner's coat-pocket, and asked what it was. The painter undid the roll on the table, and, to the delight of his entertainer, the sheets proved to be masterpieces. Mr. Fawkes bought them in the lump, and at a price so acceptable to Turner that, with superfluous generosity, he cried, "I'll mount them for you," and with huge red wafers he stuck the landscapes on mounting-boards so roughly that they still bear traces of the bungling operation which not all the care of experts can obliterate.

These noble drawings, fifty-one in all, are contained in a case, and represent the labours of a fortnight's tour on the Rhine from Mayence to Cologne; as such, the series is marvellous in quality as in quantity; we shall write of it again when dealing with the drawings by Turner in this collection. A considerable number of them have been published in photography by Signor Caldesi, and, with others here, as a body they represent the finest periods of the artist's career; many of them have been described by Mr. Ruskin as examples of the highest value. As they were all purchased from the painter himself there can be no doubt of their genuineness. It is probable that the same collector brought together those pictures by the ancient masters which accompany them.

We find Buchanan, in his 'Memoirs of Painting,' ii. 165, describing him as one of the purchasers of Flemish pictures which had formed part of the Orleans Gallery. Carey, in that waste of a book which he called 'Memoirs of the Fine Arts in England,' a mere gallimaufry in honour of Sir John Leicester, afterwards Lord De Tabley, describes, 'with effusion, an exhibition of English drawings by Turner and other artists which, so long ago as 1819, Mr. Walter Fawkes formed in his London house, No. 45, Grosvenor Place. This was, probably, the first gathering of the kind apart from that of the Society of Painters in Water Colours. It was attended by fashionable crowds, and made a great impression.

It is desirable in the first instance to deal with the pictures by the ancient masters in this collection. Nearly all the paintings by ancient masters at Farnley are worth notice. The Italian works have the first place in our remarks. They are few. 'Pallas and Arachne' is by Guercino, a very good cabinet specimen, in the painter's smooth manner, and, for him, finely finished, spirited in action, and marked by the artist's ornate modes of conception and composition, and his sumptuousness of style.—By Paul Ferg is 'Italian Brigands,' a good illustration of a painter whose best works have been boldly ascribed to Salvator.—A "clever" picture of a girl bathing is not fortunately attributed to Correggio.—A sleeping female figure, a sketch, bears the name of Annibale Carracci, and may be his; it is remarkable for slaty half tints, some disproportions, and great freedom of execution.

The great "old master" here is also the largest, or nearly so, of all. It bears, on very good, if not quite satisfactory, grounds, the name of Velasquez; it represents the 'Magdalen at the Foot of the Cross,' and, from its dignity, simplicity, and pathos, it is one of the most impressive works in the whole range of design. The Magdalen has sunk to the earth, as if, the first passion of grief being over, humanity could bear no more. Her dark red draperies fall from her shoulders, half revealing the forms within, and have settled about her knees, which are close together; her arms extend downwards to her lap, where her hands are locked in a still firm grasp; her arms are in close sleeves of rich, bright, dark-brown velvet; the robe is cut open at the bust, the bosom and throat being covered high by a white garment; her face is slightly depressed, the eyes look down; her abundant hair, no longer flowing over the shoulders, is bound about her head; originally a pale golden brown, these large tresses have darkened to a deep honey colour. The face has the character of a portrait; its expression is exquisitely tender and beautiful, but the loaded eyelids are not so red as they might be—this is the sole defect of spontaneity in the design; the lips are full but not swollen; there are marks of tears on the cheeks. A small gold chain encircles her neck, and gleams there on the deep carnations; a snake-like cincture of chased gold binds her hips; at her side are a yellow kerchief and the golden box of unguents, her appropriate emblem. The large and solid stem of the cross rises straight behind Magdalen, and out of the picture; no part of the form of Christ is seen. In the deepening gloom of the background are a tower and three figures, one of which is on horseback; on the other side of the cross is the Virgin, lamenting.

This magnificently designed figure startles the spectator, because it seems as if he had come suddenly to Calvary, and seen the Magdalen sitting, after the corpse of the Lord had been removed, and while the growing twilight lent to her flesh and ornaments an extraordinary glow. The colour, local and technical, of the whole is superbly vigorous and rich; the red robe exhibits wealth of tints which is precious to artistic eyes: it is thoroughly "old masterlike," and assorts well with the idea that Velasquez produced it. This peculiar colour is one of the

pathetic elements of the design; its use displays a poetic instinct of the highest order. It is admirably in keeping with the general chromatic scheme of the picture. The hands are beautifully designed, and perfectly painted.

The question, Who painted this masterpiece? is not easy to answer. It bears the name of Velasquez, yet there are points in it which might even indicate Sir Antonio More. A certain fulness of impasto and juiciness of surface seem to decide against the latter master. The flesh lacks the characteristic silvery greys of the great Spaniard, who, if he painted it at all, was undoubtedly thinking in Flemish at the time. The scheme of the colour is exactly and only Flemish, and so is the mode of dealing with the chiaroscuro. Nevertheless the style displayed throughout is larger than that employed by any painter of the Low Countries except Rubens and Van Dyck. Besides there is this to be said against assigning the picture to either of them: the motive of the design is too serious, the invention too plainly devoid of self-consciousness, to be theirs. The idea, spontaneous and thrillingly simple, has none of their *bravura*; the sedate and broad draperies, sculptural and Italian in their simplicity, are not Rubens's, and they seem still more unlike Van Dyck's. The vein of thought is too late for Frank Hals, and the handling is not that of that capable master. That the picture has Flemish suggestions is obvious; and this fact is strengthened, and the theory that would ascribe the work to Velasquez correspondingly weakened, by the undeniably Flemish features of the model and the very realistic reading of nature. The history of this treasure, so far as it is known to the present owners, is that Mr. Walter Fawkes bought it in Belgium—at Antwerp, we believe—and brought it to England in a yacht. At the same time certain documents concerning it were bought; these were lost in another vessel. Compelled to leave unsolved the question of the authorship of this superb picture, and feeling by no means able to decide on its age, we recommend it to every visitor to Farnley, and hope that, at some early date, Mr. Fawkes may be induced to lend it to the Royal Academicians for exhibition in London.

In the same room is 'Roman Charity,' by Rubens, on panel, a late example, and unusually large. Near the last is an Old Franck, the 'Descent from the Cross,' an interesting picture. The numerous figures are full of character, the design is peculiarly quaint, and the mode of telling the story decidedly impressive. This work is not well shown.—Not far off we noticed an interesting picture, on panel, ascribed to Lucas van Leyden, but resembling the art of Breughel, and marked by some of that able master's whimsical poetry and intensity of spirit. Christ appears to the people in a vesica-shaped glory on a hill side; they kneel before Him and otherwise welcome Him. Hell is suggested by a city in conflagration, the glare of which fills the background on our right. The implements of torture include a gridiron, which many spectators approach, a kiln-like structure, and pits of fire; each of these has its appropriate group of figures. Crowded with incidents as this work is, they do not reach Lucas van Leyden's pitch of invention, still less do they represent his technique.—The next picture which attracted us at Farnley is a good Zorg, representing the 'Interior of a Cottage, with Figures,' an example which may be said to be useful in showing the difference between the style of the artist who produced it and that of Van Ostade, who has been made responsible for not a few of Zorg's paintings, although they differ considerably from his in every respect except in the subjects, which are nearly identical. Zorg's work is thinner, his colouring less rich, his expressions less spontaneous than those of Van Ostade; usually a monotonous yellow tone pervades Zorg's backgrounds, and his carnations are not ruddy enough, his handling is less solid, his execution is less searching, although his

touch is often quite as delicate and precise.—A fine Ruysdael, a 'Landscape,' with a road over a heath, is highly remarkable for its characteristic silvery tones, precision of touch, and delicacy.—By Rachel Ruysch is a noble 'Group of Flowers,' roses, tulips, poppies, and pinks. Painted with extreme finish and firmness and most exquisitely modelled, they far surpass the more laboured productions of Van Os. The execution is extremely masterly, and is distinctly marked by the influence of a just feeling for style, a very rare quality among flower-painters, who generally labour their art away. This specimen is equal to any of the studies of Van Huysum, broad, free, and bold as most of them are.

One of the most charming pictures in this collection was with others bought in 1793, we believe, out of the Orleans Gallery. It represents a 'Landscape, with Travellers,' and is a gem of Cuypp's most careful time, a noble specimen on an unusually small scale. It shows two travellers dismounted on our left, their horses standing behind them. One man leans his elbow on a slab of stone, part of a tomb or a ruined wall, and gazes silently over the broad view which lies before them, a landscape comprising a winding river of smoothest surface, a city with many spires and towers, belts of trees, and open fields. The other man talks to his companion, and holds a whip; a large slab of stone lies in the foreground. The atmosphere is full of evening light, soft, tender, rosy, and grey. The verdure of the foreground has darkened, as in most of Cuypp's pictures, but the change has done less harm in this instance than usual. The poetic suggestiveness of the design distinguishes this work among Cuypp's productions, which rarely show anything of higher order than the simple pastoral spirit.—Another treasure is said to have belonged to the Orleans Gallery, and is very valuable, because it is typical in the best sense of Weenix, an artist who, like other painters of his class—Fyt, for example—is ill represented in the National Gallery. A minor work by each of these capital painters is not sufficient in a collection where the visitor naturally looks for examples of the brush-power which the followers of Rubens inherited. There is no Snyder in Trafalgar Square! The Weenix before us may be favourably compared with the tolerable work in the National Gallery, which, being dated 1708, is a very late specimen. Mr. Fawkes's picture is called 'Dead Game and Fruit,' and comprises a hare and a turkey; the whole is cleverly composed, and the arrangements of light and shade and lines are fortunate. The handling shows that soft mode and the dexterous 'touch,' produced by parallel strokes of the brush, which characterizes the painters of still life in the school of Rubens. It has likewise a peculiar smoothness, which, oddly enough, did not descend to Weenix's pupil, Melchior Hondekoeter, who worked in a less mechanical way, as is shown in the capital 'Peacock and other Birds' of this collection. This fine specimen is remarkable for the sumptuous painting of the tail of 'Juno's bird,' which displays all the soft, silky lustre of the painter's best and most brilliant period. M. Hondekoeter was a very unequal artist, whose reputation has suffered from his relative's pictures, which too often bear the better man's name. The treatment of the feathers of this large bird is superb, for it renders the gloss, the sheeny reflections of the light, the natural texture of the plumes. The peacock stands on a pier looking over his shoulder, and with open beak seems to threaten a goldfinch which swings near him on a bough. A peahen, a cock, and some smaller birds are near.—In the hall at Farnley are four Snyderses of fine quality, and other Dutch pictures, including a table piece by De Heem.

Among the finest specimens of portraiture of its kind and time is the admirable likeness of 'Lord Cottington,' by C. Janson, a half-length life-size figure, probably the picture which Hollar etched in a small oval. There is a whole-length

figure of the so-called 'Hispaniolized courtier' in the collection of Lord Clarendon; the latter is probably that which Houbraken engraved for Birch's 'Lives.' This picture is in excellent condition, and marked by the greyness prevalent in Janson's manner of painting. The carnations are less cold and flat, there is more than common solidity in the modelling of the features, extreme care has been taken in the drawing of the face, and extraordinary finish and firmness in the details. The character of the subject seems to have been studied to perfection by the painter of this highly interesting portrait. Hollar's print hardly does justice to the keenness and subtlety of the expression. There is more resolution in the mouth, greater strength in the expression of the steadfast, almost lowering eyes, than the transcript shows. As usual, the background is cold, the dress smooth and laboured to excess.—A portrait, the head of a lady, ascribed to Holbein, is not very well seen, but it is rather in the manner of Antonio More than of Holbein.

In the Drawing-Room is a noble Van Dyck, a life-size whole-length picture of the stately Duchess of Ardenburg and her son, the companion work to the hardly less noble portrait of the Duc d'Ardenburg which is at Holkham. It is signed 'Caval^r A. Van Dyck, F. A. 1634,' and came, it is said, from the Orleans Gallery. The Earl of Leicester, having the portrait of the Duc d'Ardenburg, and coveting the likeness of the duchess, offered to 'toss' for the two with the late Mr. Fawkes, an offer which was wisely declined. The duchess is a noble dame of about thirty years of age, and wears a black robe over a cloth of silver petticoat. Her fair hair is, after the mode of the day, often illustrated by Van Dyck, brushed out at the sides of the head, and smoothed above; she wears feathers and a wide falling collar, and a necklace of large pearls. She is following the steps of her little son, who is dressed in a red gown laced with gold, a black cap, and a long drooping plume. He goes before the lady, and, in an animated manner, points to something which has attracted his attention. The exquisite painting of the flesh is made more precious by the beauty of the bloom which seems to overlie the skin; the expression has a happy luxury of character which is very charming. The lady's action has been designed with unusual felicity. The movement of the right forefinger seems to direct the child on his way. The ingenious looks and noble beauty of the boy are worthy of Van Dyck at his best: he was one of the most fortunate painters of youthful gentlemen. Nor are the sumptuous dignity and sedate grace of the lady less delightful. This picture is in first-rate condition.

A capital 'Storm at Sea,' by Backhuizen, expresses a motive not unworthy of Turner, but, of course, in a less refined and incomparably less learned fashion. The design is energetic and highly expressive, but the work has the hard and slaty look of the painter's manner; the effect is rather confused, but, nevertheless, finely felt and ably rendered.—A picture by Greuze, called 'The Relentless Father,' recalls the similar works of that artist which are in the Louvre. By the same is a very pretty 'Girl with a Kid': her arm is round the creature's neck; she lays her cheek against its face.

By Hogarth, but not quite like his ordinary work, and in some respects resembling that of Chardin, the able French master who has more than once been made to do duty for the Englishman—there is much likeness between the technique of the painters—is a conversation piece here called 'The Country in the Olden Time,' representing an old gentleman in a puce coat lined with blue, a black vest and breeches, approaching in an extremely courteous way a young woman, who, fan in hand, is seated before him. This example, which is painted with great breadth and solidity, extreme brightness and precision, has not been engraved as a Hogarth.

It is not the less interesting on that account.—A capital Romney is one of the innumerable portraits of Lady Hamilton, painted, no doubt, while the siren sat during one of those dangerous visits to the studio of the moody artist, visits the peril and the Circæan charm of which it is not difficult to appreciate, although their history has been told in the dullest prose that ever man wrote in the biography of an artist, which is saying a great deal. The arch witchery, half saucy, half amorous, as it is, which distinguishes the face before us, was often depicted by Romney; the mood it indicated must, for a time, have affected the painter's fancy all the more powerfully because it supplied a direct antithesis to his own mood, and yet in every one of his portraits of Lady Hamilton something jars on our sense or sympathy for him. This impresses us the more because it is but too obvious that, purist and classically inspired as he was, even Romney could not eliminate that which may be called the barmaid element from the actions and the features of the too-dashing and beautiful Emma Hart. It has more than once struck us that Thackeray might have found a great subject to his hand in the history of the career of Lady Hamilton, a history of which the part including her relations with Romney has never been entirely fathomed. She appears here with the almost inevitable white dog, a creature more often painted by Romney than the parrot by Reynolds, Rubens's mastiff, or Velasquez's bloodhound.

By Sir Joshua is a charming study in varieties of white, a portrait of Miss Gwatkin in a quasi-Turkish dress of white with gold ornaments. The painter made many examples of this kind, and they are interesting to us because each one illustrates Reynolds as a colourist dealing with white in exquisitely warm harmonies of semitints culminating in splendid gold. Contrasted with the white dresses of Romney, "colourless" and sculpturesque studies of form and line, these glowing "symphonies" of Sir Joshua are exceptionally fascinating, exquisitely delicious. The very dress itself has a charm for all who know that it represents the fancy costume of many a beauty at many a *bal paré*, many a masquerade at Almack's and Mrs. Cornely's, many a stiff and stately county assembly, such as Mrs. Harris described to her son in the 'Malmesbury Correspondence,' telling him that "your sister wore her vestal dress," and so on. Another Reynolds, even finer than the last-named one, stands on an easel in the Drawing-Room at Farnley. It is the unfinished head of a lady, with a lifelike expression of *espérance* on the face. It is probably one of those numerous unfinished portraits by Sir Joshua which were found in his studio after his death, and distributed to their respective owners, who—according to a custom of that day, which was rigidly observed by the painter, as many receipts of his testify—had paid half the price for them before they were begun. However this may be, the picture on the easel is extremely acceptable, and serves as a key to much of Reynolds's mode of painting at the date—a late one we fancy—when it was executed. In another room is an almost equally interesting picture, a 'Riposo,' painted in Italy by Reynolds, and doubtless one of the copies from old masters' works, of which his notes record the making not a few during long sojourns in many cities. To such studies as this, which were generally from examples of the Bolognese school, Guercino's productions and others of the same category, much of Sir Joshua's second manner was due.

MR. PAUL FALCONER POOLE, R.A.

Of the English original artists, a class by no means numerous, one of the most eminent has gone to his rest. Mr. Poole died, on the 22nd inst., at his house, Uplands, Hampstead, aged seventy-three years. Such is the record at the close of a career not entirely unclouded, which began at Bristol. To the accident that in the

western city at that time existed few or no means for academical studies such as his chosen line of art demanded, as well as to his marked independence of thought and manner, it was doubtless due that Poole obtained none of the advantages of academical practice, and that he inherited no facilities of training. A profound feeling for colour and chiaroscuro expressed itself even in his early works, side by side with singular neglect of drawing, modelling, and other "grammatical" elements of art. Of his higher endowments, a splendid poetic inspiration and widely sympathizing dramatic instinct, a sumptuous and stately pathos, that were shown in the landscapes as well as in the figures he painted, and were most happily developed in subtle combinations of both, it is needless for us to speak to those who remember 'Solomon Eagle's Exhortation to Repentance' (1843), 'The Surrender of Syon House' (1846), 'The Goths in Italy' (1851), 'The Song of the Troubadours' (1854), 'Philomena's Song' (1855), and 'The Escape of Glaucus and Ione' (1860). Before these pictures the most exacting critics gladly abandoned the academical canons on which their ordinary judgments were founded, and all the world delighted in a new development of design, or rather a new combination of art and poetry. It taught men of letters that art has an existence distinct from that of books. No one can have forgotten the intense force of the impression he received when seeing 'Solomon Eagle' or 'Syon House' for the first time; and the man was not to be envied who was unaffected by 'The Goths in Italy' and 'Philomena's Song.' These are Poole's masterpieces, and the best types of his work.

The poetic and dramatic tendencies of Poole's mind did not develop themselves very early in his career; his artistic instincts were satisfied by such studies as the west of England and Wales afforded for "landscapes with figures," or rather, in his case, "figures with landscapes." We believe he began to work when very young, and are certain that he did so entirely without masters. The success which attended the labours of some of his contemporaries born in the west of England, when, not blest with academies, they adopted pure landscape painting, could not be expected to attend Poole when, like his quondam friend F. Danby, he added figures to his subjects. The inspirations of these painters were distinct enough; that of Poole was far more equable and powerful, and superior in most respects to that of the unequal painter of 'The Evening Gun' and 'The Wood Nymph's Hymn to the Rising Sun.' It is necessary to recognize the fact that Danby, born in Ireland, lived in Bristol, and that the artists worked on parallel lines for many years.

Poole's first contribution to the Royal Academy was 'The Well, a Scene at Naples,' 1830, not, we believe, derived from Italian studies. His second contribution followed at a long interval, being the 'Farewell! Farewell!' of 1837. In the interval the artist had removed to London, and in due course he painted several pictures, full of sentiment, and marked by refined but comparatively weak colour. The best of these was 'The Emigrant's Departure' (R.A., 1838). Of this class may be named 'The Recruit' (1839), 'Herman and Dorothea' (1840, exhibited at the British Institution in 1841): this was one of the first works which bore decided marks of Poole's peculiar inspiration, but it was much less strong than 'By the Waters of Babylon' (R.A., 1841), which secured public attention. 'Solomon Eagle' made him famous. He contributed 'The Death of King Lear' to the Cartoon Exhibition of 1843, a design marked by energy and expressiveness, but curiously devoid of monumental character. His powers were recognized by the Fine Arts Commissioners in 1847, when they awarded to him a prize of 300l. for his picture of 'Edward's Generosity to the People of Calais,' a work which, strange to say, was by no means

unsuited for the decoration of the Houses of Parliament. Before this time he had shown his real powers in 'The Moors besieged by the Spaniards in Valencia' (1844), a terribly expressive picture. In 1846, immediately on the production of 'The Surrender of Syon House,' Poole was elected A.R.A. In 1850 appeared the highly dramatic and poetic picture, a painted poem not unlike Mr. Browning's verse, called 'The Messengers announcing to Job the Irruption of the Sabæans,' an example of extraordinary value. We have already enumerated some of Poole's later and not less characteristic productions. He was a frequent contributor to the British Institution. He was elected R.A. in 1861, and was one of the most faithful exhibitors in that body, rarely failing to send one or more pictures. This year the galleries in Burlington Gardens contained 'Imogen before the Cave of Belarius' and 'May Day.' He received a French medal of the third class for his three works sent to the Exposition Universelle, 1855. Of these the best was the above-named 'Job and the Messengers.' The Royal Academicians would do well to form a separate exhibition of the works of their departed brother, one of the most illustrious members of their body.

M. VIOLLET-LE-DUC.

M. EUGÈNE EMMANUEL VIOLLET-LE-DUC, who died on the 17th inst., was born in Paris January 27th, 1814, and while quite a youth became a pupil of Leclerc, the distinguished architect. Pursuing his studies with extraordinary ability and diligence, he rapidly advanced beyond the stage of pupilage. Profoundly ingenious, and endowed with the instincts of an engineer as well as with an architect's taste and archaeologist's learning, it is not surprising to find him devoted to the study of mediæval buildings which presented mechanical problems more complex and difficult than those which occur in the architecture of antiquity. Making an intelligent choice of his line of study, he did not entirely overlook the remains of Roman art, for, after leaving the *atelier* of Leclerc, he proceeded to Rome itself, to Sicily, and the south of France; and at no time of his life did he ignore classic art, although he devoted himself to that mode of design which he believed proper to his own country at all times. His 'Entretiens sur l'Architecture,' of which there is a good translation in progress by Mr. Bucknall, contains a most masterly analysis of the principles of classic design, and admirably illustrates the whole field of the subject constructively as well as artistically.

Devoting himself chiefly to mediæval art, M. Viollet-le-Duc, like our own Pugin, mastered the details of ancient furniture, iron-work, tapestry, glass, and other subsidiary applications of design in a manner which made him the highest authority on this vast subject. The famous 'Dictionnaire Raisonné de l'Architecture,' published in ten volumes, between 1854 and 1868, has its sequel in the 'Dictionnaire Raisonné du Mobilier Français' of 1858. The two works form a treasure of learning, illustrated with the rarest kind of draughtsmanship. The 'Essai sur l'Architecture Militaire au Moyen-Age,' 1854, the most concise and comprehensive text-book of its kind, is a sequel to the two dictionaries, and was intended to form part of the former one. There is a translation by Mr. M'Dermot, published by Mr. Parker. The author gave a characteristically clear account of the results of his studies of military architecture and engineering in the very readable 'Histoire d'une Forteresse,' which Mr. Bucknall translated for Messrs. Low & Co.

M. Viollet-le-Duc's other literary works comprise the 'Album de St. Théodose,' 1854, a collection of documents relating to that saint; an essay on the 'Cité de Carcassonne,' 1858, which describes many works in that place in which the architect was concerned, and which led to his being employed in the restoration of

the Château de Pierrefonds by Napoleon III., a bold and ingenious operation, of which he gave an account in his 'Description du Château de Pierrefonds,' which has reached a fourth edition. The 'Description du Château de Coucy' is a similar brochure. M. Viollet-le-Duc also wrote accounts of the ancient cities of America, of the chapels of Notre Dame in Paris, and an 'Histoire d'une Maison,' a spirited sketch, put together in the evenings of two months in 1873, while the author was occupied in surveying and mapping the French Alps. 'The Habitations of Man' may be described as an architectural romance.

Studies of this nature, and his large practical experience as an architect, pointed him out to the Historical Monuments Commission of France as the fittest man to restore many of the noblest Gothic buildings of that country. M. Viollet-le-Duc's operations were different from those carried on in England under the name of "restoration"; they seem to have had no religious or sacerdotal motive, and were at least as much economical and political undertakings as they were archaeological and architectural. The great French architect possessed a happy compound of the abilities of Pugin and Sir G. Scott. His powers were of a much higher and finer order than Scott's; he had less brilliancy, probably less genius, but immeasurably greater steadiness than Pugin. In due course M. Viollet-le-Duc renovated the beautiful church at Vézale, one of the most interesting of its class; with M. Lassus he did what was done to Notre Dame de Paris; and single-handed he dealt with the cathedrals of Châlons and Laon, to say nothing of smaller structures, civil, ecclesiastical, and military. He also took part in restoring the Sainte Chapelle of the Palais de Justice. In short, he has left his mark on nearly every mediæval building of importance in France. Fortunately for his reputation, the amazing system of "payment by results" which prevails in this island has no existence there; consequently, however we may deplore his restoration, it is impossible to say that either Mr. Pecksniff or Mr. Five Per Cent. exists on the other side of the Channel. The treatment accorded to churches has been as severe in France as in this country, and even more unsympathetic; few examples in either country are in a state so deplorable as the once glorious cathedral of Chartres, the whole surface of which has been cut down three or four inches to a new face, but in this M. Viollet-le-Duc had no share. Painful as the subject is, it is impossible to avoid feeling a profound regret that, with his learning, taste, and skill, he should have taken part in the works at Notre Dame de Paris and Laon. This is, however, not the time nor the place for discussing the matter.

Besides doing all this, M. Viollet-le-Duc occupied the Professorship of History of Art in the École des Beaux-Arts; he received two prizes from the Institute, of which he was not a member; he took a medal of the third class in 1834; another, of the second class, in 1838; of the first class in 1855, a *rappel* of the last in 1878; he obtained the Legion of Honour in 1849; an officership of the same in 1858, the Commandership in 1869. He was a member of the Municipal Council of Paris; a Republican, and an energetic controversialist in politics as in archaeology, he did not escape receiving nor hesitate to deal vigorous blows on many sides. Two of M. E. E. Viollet-le-Duc's brothers devoted themselves to art. One of these, the landscape painter, M. Étienne Adolphe Viollet-le-Duc, died last year. The other brother is M. Victor Viollet-le-Duc, a pupil of M. Luminais, and a frequent contributor to the *Salons*.

First Art Gossip.

MESSRS. CHATTO & WINDUS's list of announcements for the coming season will comprise 'The Early Teutonic, Italian, and French Masters,'

translated and edited from the "Dohme Series" by Mr. A. H. Keane; 'Rowlandson the Caricaturist,' a selection from his works, with anecdotal descriptions of his famous caricatures and a sketch of his life, times, and contemporaries, with four hundred illustrations in fac-simile from his engravings, by Mr. Joseph Greys, author of the 'Life of Gillray'; and 'A Handbook of Pottery and Porcelain,' by Mr. Hodder Westropp.

MESSRS. C. KEGAN PAUL & Co. have in the press a translation of Drs. Woltmann and Woermann's 'History of Painting,' in two large octavo volumes, edited by Prof. Sidney Colvin. The first volume, which deals with the painting of antiquity and the Middle Ages, with 140 illustrations, will be published before Christmas.

THE only member of the English Royal Academy to whom a medal has been awarded at the Munich Exhibition is Mr. Herkomer, a Bavarian by descent, who did not contribute any of his better works.

A BUST of the late Mr. Summers, the Australian sculptor, is to be placed in the Shire Hall of Somerset, of which county he was a native, next month. Mr. R. A. Kinglake is treasurer of the fund which is being raised for this purpose. A memoir of Mr. Summers will appear in a few days.

THE *American Art Magazine* is the title of a new magazine projected by Messrs. Estes & Lauriat, of Boston. It is a journal devoted to the practice, theory, history, and archaeology of art, and will be elaborately illustrated with etchings and woodcuts.

A WORK entitled 'The Churches of Yorkshire' has been commenced. The literary matter is being supplied by Mr. W. H. Hatton, editor of the *Bradford Daily Chronicle and Mail*, and the technical work and illustrations by Mr. W. F. Fox. The sketches appear weekly in the *Chronicle and Mail*, and they are republished in monthly parts. The first sketch gives an account of the ancient church of Hartshed, near Dewsbury.

MUSIC

MUSIC PRIMERS.

Fugue. By James Higgs.—*Musical Forms.* By Ernst Pauer.—*Instrumentation.* By E. Prout. (Novello & Co.)

A SERIES of manuals or text-books designed to help students in their labours in any particular art ought to be written by those who are from practice, opportunity, or inclination best qualified to define the principles which should guide and control the rules relating to the several branches. Whatever may have been the shortcomings of any one of the former publications of this course of "Music Primers"—and in the earlier numbers the style in which the statements were put forth as well as the statements themselves left much to be desired—the three treatises named at the head of this review, 'Fugue,' 'Musical Forms,' and 'Instrumentation,' if not final in their enunciations, are at least entitled to a considerable amount of credit, for the authors have by their teaching and acquirements earned the right to speak and to be heard with attention. The work on 'Fugue,' by Mr. James Higgs, enjoys the advantage of being the most elaborate book upon the subject by any English author, and it contains as much as the student requires to know concerning the plan and construction of the simpler forms of this scientific order of music. The details used in building a fugue are explained with care, and examples from well-known compositions in this style are given at every step in a clear and ready manner. The various ways of writing the "answer" to a "subject," whether it is capable of being treated *strictly, tonally, or freely*, are carefully and

correctly shown, not only in "open score," but by a system of charts which, in an order of lines arranged in sequence, indicate the entry of the several parts and the construction of the whole fugue, so that all the student will have to do will be to invent his theme, construct his counterpoint, and then produce the composition literally on the lines suggested. The student may—even though the subject does not appear easily laid out at first sight—follow the guiding here suggested with confidence, for independently of the care taken by the author to keep in mind the fact that he is writing for students, there is a large amount of special learning displayed which will be found exceedingly valuable to those more competent in the art of composition, but who, for lack of inclination or opportunity, have not given to the subject the attention which Mr. Higgs has devoted to it, and which has enabled him to produce not only the most remarkable book on the subject which has ever been written by an Englishman, but also the most original and trustworthy treatise on this particular branch of art which is extant in musical literature.

The reputation of Mr. Ernst Pauer as a teacher would be sufficient at any time to call attention to a work to which his name is attached as author. He is well known as an industrious labourer in the field of musical art, and the various adaptations of the works of other composers which he has given to the public form a valuable chain of lessons arranged to suit the capacities of pupils and the varieties of taste and skill possessed by moderate players. His compilations are less happy than his musical productions, for although, from the peculiarity of the line he has fallen into, a great amount of originality cannot be expected, yet his musical works contain evidence of a clearer individuality than his literary efforts. In each case he has the power of selecting that which will be most valuable to the student, but his ability as a guide in dealing with, describing, and explaining things he neither invented, constructed, nor acquired any ownership in, is more valuable than his attempts to evolve a formula out of the data he has collected. In the present instance he apparently prefers to let others tell in their own words the tale he undertakes to relate. The information collected is valuable, though the style is mixed, and for the reason that many useful hints are contained within the covers the book will doubtless be eagerly sought for and read by those who desire to know something about the variety and peculiarities of musical forms.

The work on 'Instrumentation' by Mr. E. Prout is, in its way, as complete as that upon 'Fugue,' already spoken of. The character and qualities of the several instruments employed in an orchestra, whether alone or in combination, are treated in a most skilful and yet genial mode. The author evidently knows his subject thoroughly, and loves it as well as he knows it. It is, therefore, refreshing to read his hearty and earnest descriptions of legitimate effects, and the means by which they may be obtained. This is accompanied, as is usually the case, by impatience of the abuse of means or the perversion of forces to an improper end. In speaking of the instrumentation of vocal music, he alludes to the "general tendency in this country to have far too numerous a chorus in proportion to the orchestra; hence the latter is, in many cases, completely 'swamped,' and important instrumental effects are rendered simply inaudible because the chorus is too large." An instance is mentioned of a concert "in which the band numbered nearly fifty and the chorus about one hundred and forty," of complaints made by some of the audience that "the band was too loud," the real fact being that the balance of tone was so much more correct than that to which they had been accustomed, that when the orchestra was brought into sufficient prominence, instead of the chorus (as usual) domineering over every-

thing, the conclusion was at once arrived at that such a state of things must be *wrong*. Our overgrown choral societies have misled public taste in this matter.

The hint here conveyed is useful both to students and to hearers in designing and judging of the effects of music. Elsewhere Mr. Prout inveighs against the abuse of power, rightly declaring that "increase in the number of instruments, and especially in noise, does not always mean increase in effect," and he further recommends the student to strive to combine a few instruments well, rather than aim at constantly dealing with large masses. In another part he prompts the student to be content with the effects gained in the scores of Beethoven, Mozart, and Haydn, and not to be led away by the fascination of the modern school; and in a general way interspersed throughout the whole of the book are little nuggets of useful counsel in addition to practical and valuable descriptions of the use, compass, and effects of the instruments in a band. The illustrations given are suggestive, for in all cases they consist of only four or five bars of music, sufficient, it is true, to point the remark made in the text, and not enough to divert attention from the object in view. This commendably brief method, however, leads to a cramped form of diction, as though the author, anxious to be concise, had used his words to suppress the current of his thoughts. The natural style of the writer is apparently rather diffuse, and although he is never actually obscure, he is not sufficiently epigrammatic to justify him in adopting a form not all his own, even though the need of the subject, or the limited space at his disposal, may have prompted its use. The worth of the work as a musical treatise is in no way impaired by this peculiarity of diction, for the facts collected are valuable, the illustrations full of point, and the information given such as could not fail in its purpose, that of directing the earnest student into the right and most profitable path.

NEW SADLER'S WELLS.

On the 9th of October next old Sadler's Wells, erected in 1683 as a "music house," will be reopened as an operatic theatre, after having been used for a variety of purposes and amusements. A Mr. Sadler having found near the "music house" a mineral spring, the New Spa Well at Islington became as fashionable as the most successful of watering-places; but the introduction of acrobatic amusements affected the tone of the visitors, and a regular theatre was built in the place of the "music house" by Rosoman, whose name is preserved by a street in Clerkenwell. One of the original proprietors was the star actor of Drury Lane, King. Belzoni, the antiquary, was once a posture master at Sadler's Wells. The nautical song writer Charles Dibdin was owner once, and was succeeded by his two sons, Thomas and Charles. Mr. Howard Payne, the author of the tragedy of 'Brutus,' and who wrote the words of 'Home, Sweet Home,' for Sir Henry Bishop, was lessee when he performed in a translation of Schiller's 'Robbers' the sentimental chief Charles. Egerton, the heavy tragedian father, and Mrs. Egerton, who was celebrated as Meg Merrilies, Joan of Arc, and Madge Wildfire, occupied Sadler's Wells for some time; but as the New River flowed at the side of the theatre, and under the stage was a large tank of real water, aquatic combats and melodramatic situations filled the place to overflow for a long period, until pony races in the large grounds of the theatre, now a street, grew popular. The races gave way to the sale of wines at cheap prices for the visitors to the theatre. But the greatest attraction at Sadler's Wells was the great Grimaldi, the clown, who was one of the proprietors. As a clown only he has been generally classified, but in serious pantomime, after

the fashion of ballet of action, as in Italy, Grimaldi was as impressive in his pathos as he was irresistible in his humour. The Phelps epoch is within the recollection of all playgoers, and since he left the direction there have been nothing but disastrous failures. Mrs. Bateman will commence her management by converting Sadler's Wells into a music house, her system being based on that of Covent Garden and Drury Lane Theatres when the patents existed, namely, the combination of tragic and comic incidents with the lyric drama, which, however, was spoken. There were no recitatives in the scores of Bishop, Charles Horn, A. Lee, &c. 'Rob Roy' has been selected for the opening opera. Mr. Phipps has reconstructed the entire interior of Sadler's Wells, but the foundation and walls of 1764 were found to be quite substantial. There are now new approaches, carriageways, colonnades to afford facilities for convenient ingress, and, what is of more importance, many exits. The pit will hold 1,000 persons sitting, with backs to each seat; the gallery will seat 800 persons. There is a new system of ventilation, and to every part of the theatre there are double entrances and exits. New Sadler's Wells will be one of the largest theatres in London, whilst the line of sight has been so arranged by Mr. Phipps that a full view of the stage can be secured from every part. The stage scenery will ascend and descend by machinery. Mrs. Bateman is lessee. Miss Bateman (Mrs. Crowe) will deliver an address written for the occasion by Mr. Tom Taylor. The part of Helen Macgregor will be sustained by Miss Bateman.

MUSICAL GOSSIP.

MESSRS. C. KEGAN PAUL & Co. announce for early publication, in one large quarto volume, 'Songs from the Published Works of Alfred Tennyson, D.C.L., Poet Laureate,' with musical accompaniments. Amongst the names of composers who contribute to the collection will be found those of Messrs. Arthur Sullivan, Gounod, Otto Goldschmidt, Sir Herbert Oakeley, Sir J. Benedict, Messrs. Joachim, Blumenthal, Stanford, &c., whilst Mr. W. G. Cousins, Director of the Philharmonic Society, acts as editor.

MESSRS. SAMPSON LOW & Co. will shortly publish 'The National Music of the World,' by the late H. F. Chorley, edited by Mr. H. G. Hewlett, Mr. Chorley's biographer.

In our last issue we gave a general sketch of the twenty-three concerts which will take place at the Crystal Palace. It may be as well now to refer to the novelties and *débuts* specified in the scheme of the four concerts of the 4th, 11th, 18th, and 25th prox. In the opening programme of the 4th, the first appearance in England of Maurice Dengremont, who is just over twelve years of age, takes place in Mendelssohn's Violin Concerto and in a solo by M. Léonard. A number from the ballet score, 'Sylvia,' by M. Delibes, "Cortège de Bacchus," will be played here for the first time. On the 11th of October Herr Hofmann's 'Frithjof' will be introduced, and a piece by M. Saint-Saëns, Variations for Two Pianos on a Theme by Haydn, will be executed by Madame Montigny-Rémaury and Miss M. Wurm. On the 18th of October a Scherzo by Mr. A. C. Mackenzie and No. 8 of the Salomon set in a flat of Haydn's symphonies will be heard for the first time at the Palace. At the fourth concert (Oct. 25th) M. Carrodus will perform for the first time the Allegro from an unfinished Violin Concerto by Beethoven, and the "Danza delle Ore," from Signor Ponchielli's opera, 'La Gioconda,' will be given. It is better not to refer to or speculate on the works new to Sydenham until they are included in a regular Saturday programme.

THE Covent Garden Promenade Concerts, under the direction of Messrs. A. & S. Gatti, will be ended on the 4th of October. On the 11th of October M. Rivière will commence a

series of vocal and instrumental concerts for four weeks.

MADAME PAULINE RITA, after a long retirement, reappeared, on the 20th inst., at the Olympic Theatre as Josephine in 'H.M.S. Pinafore,' and, to the great delight of the audience, proved that illness had not weakened her vocal powers. In order not to fatigue her too much, the part will be filled by her, Miss Petrelli, and Miss Kate Sullivan alternately.

THE sixth season of the Bow and Bromley Saturday popular organ recitals will be commenced this day (Sept. 27th). Dr. Bridge, of Westminster Abbey, Dr. Peace, of Glasgow, Mr. G. Riseley, of Bristol, and other eminent organists will appear during the series of performances. At the Dublin Exhibition Palace, Mr. H. J. Stark, Mus. Bac. Oxon., has been giving organ recitals. M. Guilmant's organ recitals at the Trocadéro, in Paris, are very popular. The Corporation of Manchester is turning to the best account the new instrument in the Town Hall; the performers on the organ have been M. Guilmant, Sir R. Stewart, of Dublin University, Mr. Riseley, of Bristol, and Mr. F. Archer, of the Alexandra Palace. Dr. Bridge, M. Saint-Saëns, of Paris, and Dr. Spark, of Leeds, have also been engaged. Mr. Willis, under the direction of Mr. Longhurst, Mus. Doc., the organist of the cathedral, has been commissioned to build a new organ at Canterbury, to be erected in accordance with the designs of Sir Gilbert Scott; the existing organ dates from 1661, and has been several times rebuilt.

THE Royal Albert Hall Choral Society will commence the season on the 10th of November, Mr. J. Barnby conductor, Dr. Stainer organist. Amongst the works to be performed will be Signor Verdi's 'Manzoni Requiem,' Rossini's 'Stabat Mater,' Herr Goetz's Psalm, "By the waters," Dr. Hiller's 'Song of Victory,' Mendelssohn's 'Lobgesang' and 'Elijah,' Handel's 'Judas Maccabæus' and the 'Messiah.' The solo singers engaged are Madame Albani (Mrs. Ernest Gye), Miss Anna Williams, Miss A. Marriott, Mrs. Osgood, Miss C. Clelland, Mesdames Lemmens, Patey, M. Cummings, and A. Sterling, Messrs. Sims Reeves, M'Guckin, B. Lane, E. Lloyd, Signor Foli, Mr. Thurley Beale, Mr. Stanley Smith, and Herr Henschel.

MR. CARL ROSA's company travel very fast, for the artists have already sung at Liverpool, Edinburgh, Dundee, Aberdeen, Newcastle-on-Tyne, and have been this week at Hull. The *répertoire* is changed every night of performance. Leeds will be visited next week.

On the 3rd of November the Monday Popular Concerts will be resumed. The Saturday schemes begin on the 8th of November.

THE London Ballad Concerts, under the direction of Mr. J. Boosey, will be commenced in November.

THE Liszt-Wagner Concert, given annually by Mr. Walter Bache, will take place before the Richter series of concerts in St. James's Hall.

THE dates for the Bach Society, the Philharmonic Society, the Leslie Choir, the Musical Union, can be ascertained at St. James's Hall, where concert givers will be courteously advised to arrange their annual musical entertainments so as to avoid the race meetings, court appointments, &c.

MADAME ADELINA PATTI will leave Wales towards the end of October, to commence her tour in Germany, which will include Berlin, Dresden, &c., before she sings in Vienna. Prior to her departure for Germany, the *prima donna*, to fulfil a promise made to the late Baron Taylor, the President of the Musical and Dramatic Fund, will give her services at a concert, which has been fixed for the 23rd of October, to take place at the Trocadéro hall, when she will sing two *scenas* by Rossini and Signor Verdi.

MR. SIMS REEVES has commenced his annual operatic tour in the provinces.

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AUBER's five-act grand spectacular opera, 'La Muette de Portici,' which M. Vaucorbeil has revived at the National Opera-house, bids fair to be as popular as when it was brought out in Paris in 1828. The present cast comprises M. Villaret (Masaniello), Mdle. Mauri (his dumb sister), Mdle. Daram (Elvire), M. Bosquin (Alphonso), and M. Lassalle (the fiery Pietro). The favourite pieces are still the overture, the ballet music, the Market Prayer, the Romance du Sommeil, the two airs of Elvire, the *barcarolles* of the second and fifth acts, and, above all, the duet between Villaret and Lassalle, "L'amour sacré de la patrie." The splendid *mise en scène* alone will fill the theatre for many nights to come.

M. HERVÉ, in his new Rabelais three-act opera at the Bouffes Parisiens, entitled 'Panurge,' has achieved one of his greatest successes. Mdle. Bennati is Phoebe (La Marquise des Rues), M. Arsandeaux is Panurge, and M. Jolly is in the cast. There were several encores; the *mise en scène* is delightfully eccentric.

ALL the private boxes and "baignoires" at the Paris Gaité have been let for the representations next February of Madame Adeline Patti, and the demand for stalls will lead most likely to the suppression of the *parterre*.

SIGNOR LI CALSI will be the conductor of the Italian opera representations at Her Majesty's Theatre at reduced prices, except, it is stated, when Madame Murska-Hill plays, when her husband is the director. Mr. Mapleson's troupe for New York will leave in two divisions on the 27th and 30th of this month.

THE subscribers to the Grand Opéra in Paris who relied upon hearing M. Gounod's new opera, 'Le Tribut de Zamora,' before the year expired, are bitterly disappointed at M. Gounod's request for a delay of six months, in order to give a greater musical development to the score. M. Vaucorbeil, without disguising how much he is disappointed by a postponement, which will create serious embarrassment, has agreed to the composer's demand. M. Choudens, the publisher, will be still more inconvenienced. M. Ambrose Thomas declines to produce his 'Françoise de Rimini' before 'Le Tribut de Zamora.' The gossips in Paris say that M. Gounod, who had no reason to be pleased with the representation of the principal parts in his 'Polyeucte' and 'Pauline,' thinks that by waiting he may obtain a new tenor, or a tenor of fame, and a popular *prima donna* to second Mdle. Heilbron. Meanwhile, French singers who have good voices are joining the Italian lyric stage in Russia, England, Spain, &c. M. Engel, of the Lyrique, and M. Vergnet, of the Grand Opéra, have stated they will follow the Italian career.

DRAMA

LYCEUM THEATRE.—SOLE LESSEE AND MANAGER, Mr. HENRY IRVING.—Every Evening at 8:15, the "ILION CHEST." Mr. Henry Irving, Messrs. G. H. Barnes, Norman, Forbes, J. Carter, T. Mead, S. Johnson, F. Tyars, Branscombe, Tapping, C. Cooper, Forand, Calvert, Harwood, Misses Florence Terry, Paucorbert, Myra Holme, Alma Murray, Harwood, &c.; at 7:30 "DAISY'S ESCAPE"; at 10:30, "THE BOARDING SCHOOL." Box Office open daily from 10 to 5, under the management of Mr. Joseph Hurst.

THE WEEK.

IMPERIAL.—'The Beaux' Stratagem.'
COURT.—'Fernande,' a Comedy, in Four Acts. From the French of Victorien Sardou by Sutherland Edwards.
LYCEUM.—'Daisy's Escape,' a Comedietta, in One Act. By A. W. Pinero. Revival of 'The Bells' and of Bayle Bernard's Farce, 'The Boarding School.'

VERY little less than a quarter of a century can have elapsed since the 'Beaux' Stratagem' of Farquhar was last presented in London, the scene of the latest performance being that of the first production, the Haymarket. During that period the taste for our elder comedy and the capacity to act it have both declined, until the chance of a

piece of this description finding its way, in anything like its integrity, to the stage seemed hopelessly remote. In life, however, a place has always to be left for the unforeseen, and Farquhar's masterpiece has once more pushed its way on to the boards. What is most remarkable, moreover, is that it is not revived as a makeshift, but is produced with a luxury and costliness of *mise en scène* that prove a long run to be expected. In pronouncing a verdict upon a performance of this kind there is every temptation to leniency. That we have lost the grand style of acting is conceded. The power adequately to present the wits and *beaux* of the comedy of the Restoration has by universal consent disappeared for a couple of generations. In the management of a dress rapier and "the nice conduct of a clouded cane" our actors have lost all chance of practice, and the traditions of consecutive centuries seem likely to perish for want of opportunity for their transmission. The question then arises, Are we to leave the comedy of the seventeenth and eighteenth centuries to rank only as literature, or are we still to give it such interpretation as can be hoped under the present conditions of the stage? Of the alternatives the latter is preferable. So dependent is the drama for its full force and value upon the illustration it receives from action, almost any form of representation is better than none at all. As it is, the period during which the 'Beaux' Stratagem' has been lost sight of as an acting play is so long that much which it is desirable to preserve in tradition is neglected, and stands a chance of being altogether forgotten. The performance that is given at the Imperial has something more than the mere interest attaching to a curious revival. It may be true that few of the male characters are thoroughly realized. Nevertheless there is much in separate impersonations that can be seen with pleasure, and the performance all round is creditable. Besides dressing so as to be quite out of the general picture, Mr. Farren, who played Archer, was too heavy in style. Mr. Ryder's Sullen was, on the other hand, far too light, and Mr. Edgar's Aimwell, though painstaking and, in a sense, satisfactory, was wanting in distinction. Mr. Lionel Brough, however, as Scrub, realized thoroughly the old style of comic acting; and two young actors, Mr. Kyrle Bellew and Mr. Bannister, the latter a *débutant*, contrived to give much distinctness of outline to the parts, Gibbet and Foigard, they respectively played. Miss Litton has caught much of the spirit of old comedy, and in her delightfully quaint and picturesque dress looked the very picture of a lady of fashion of a time a little subsequent to the action of the play. Miss Carlotta Addison realized thoroughly the part of Cherry, the "Maid of the Inn," and Mrs. Stirling as Lady Bountiful and Miss Meyrick as Dorinda were also satisfactory. The entire interpretation may be seen with satisfaction by those who are prepared to make allowance for altered conditions, and do not apply too vigorously to modern performances the standard of acting of which they know only by hearsay. Meanwhile the mounting of the 'Beaux' Stratagem, in spite of one or two pardonable anachronisms, is better than the play has previously received. Much of the wit and the slyness disappear with the

removal of the indecency, but enough of both remains to render the performance attractive from a literary standpoint. It must be remembered, however, by those who know Farquhar only in the closet—and these, of course, include the vast majority of playgoers—that the play they have is an acting version, modified at the caprice of successive actors, and is not the 'Beaux' Stratagem' they find in the collected works of Farquhar. Much is omitted, as inconsistent with the taste of to-day, but a little, too, is added which would probably have been not less inconsistent with the taste of yesterday.

After narrating, in 'Jacques le Fataliste,' the cruel revenge of Madame de la Pommeraye upon her false lover, the Marquis des Arcis, whom she induces to marry a prostitute, believing her a woman of unblemished virtue, Diderot puts into the mouth of one of the characters some reflections upon the story. "Notre hôtesse," says *le maître*, addressing the gossip by whom the story has been told,

"vous narrez assez bien; mais vous n'êtes pas encore profonde dans l'art dramatique. Si vous vouliez que cette jeune fille intéressât, il fallait lui donner de la franchise et nous la montrer victime innocente et forcée de sa mère et de la Pommeraye; il fallait que les traitements les plus cruels l'entraînassent, malgré qu'elle en eût, à concourir à une suite de forfaits continus pendant une année; il fallait préparer ainsi le raccommodement de cette femme avec son mari. Quand on introduit un personnage sur la scène, il faut que son rôle soit un; or, je vous demanderais, notre charmante hôtesse, si la fille qui complotte avec deux scélérates est bien la femme suppliante que nous avons vue aux pieds de son mari? Vous avez péché contre les règles d'Aristote, d'Horace, de Vida, et de Le Bossu."

Justification is accordingly afforded Mr. Sutherland Edwards for idealizing and exalting the character of the heroine of the story, which he took from M. Sardou, who took it from Ancelot, who took it from Diderot. The result is not, however, favourable to the views of the *maître*, since the proposed change has been made by Mr. Edwards, and the character of the heroine remains unsympathetic. A great loss to the interest of the story is, moreover, involved in transferring the action into modern times. A French marquis of the times of the Regency, in spite of the ridicule Molière had cast upon his predecessors, was somebody, and a *mésalliance* was a matter of importance. A French marquis of to-day may marry a kitchen-maid without causing a ripple on the waters of Parisian life. 'Fernande,' accordingly, in the English version, does not take now a firmer hold upon the public than it did nine years ago, when, six months after the play of M. Sardou was given in Paris, it was presented by Mrs. John Wood at the St. James's. Ingenuity has been displayed in the treatment and the dialogue is not without merit. The whole is, however, unsympathetic and unsuited to English tastes. Its reception was accordingly stormy.

The rôle of Clotilde—the Madame de la Pommeraye of Diderot—first taken in England by Mrs. Hermann Vezin, is played by Miss Heath, whose control of pathos and tenderness is of little account to balance her artificial and affected style. Miss Rosa Kenney played with tenderness and feeling the rôle of Fernande, assumed

at the St. James's by Miss Fanny Brough, who made in it her *début*. Mr. Wilson Barrett gave a very popular impersonation of Pomerol, and Miss Amy Roselle obtained an enthusiastic reception as Georgette his wife. Mr. Coghlan, reappearing after an absence in America, was natural and manly as the Marquis des Arcis, and made the most of a poor part. Mr. Anson also was comic as an American, a part first played by Mr. Lionel Brough. There was genuine merit in the interpretation, but the result was inadequate to the pains bestowed. The entire *mise en scène* was in the best taste, and was singularly elaborate.

A slight and amusing comedietta by Mr. A. W. Pinero, entitled 'Daisy's Escape,' has been produced at the Lyceum. Its plot deals with the substitution of one lover for another by a young lady who is eloping from a rigorous guardian. In this trifle a thin vein of genuine comedy is shown. The author, as the rejected lover, gives a fresh and effective picture of selfishness and vulgarity. Miss Alma Murray shows distinct appreciation of the character she is called upon to play, and acts agreeably and well. The chief portion of the past week's entertainment has consisted of 'The Bells,' with Mr. Irving in his strangely powerful impersonation of Mathias. Bayle Bernard's farce of 'The Boarding School' has also been given, with Miss Florence Terry, Miss Pauncefort, and Mr. Barnes in leading characters.

Dramatic Gossip.

MESSRS. ELLIS & WHITE are about to publish a new volume of plays by Ross Neil. The subjects are 'Arabella Stuart,' 'The Heir of Linne,' and 'Tasso.'

MR. HOLLINGSHEAD, who has been in Paris, announces the engagement for May next of M. Coquelin and Mlle. Sarah Bernhardt, in addition to the entire company of the Palais Royal.

MR. TOOLE will open in November next at the Folly Theatre, which then passes into his management. A comedy by Mr. Byron will be the first novelty.

'LA VILLA BLANCMIGNON,' a three-act comedy of MM. Chivot, Duru, and Eray, produced at the Vaudeville, is a work of the same class as the pieces first associated with the Palais Royal and the Variétés, and of late taken up by the Gymnase. MM. Parade and Delannoy carry off the honours of the interpretation. With this piece is given a one-act comedy of M. Armand Dartais, entitled 'La Chanson du Printemps,' which is idyllic and passably lackadaisical. A poet whose merits have escaped recognition is about to commit suicide, when he hears a song of his youth sung by a young and pretty woman. He takes new heart, and obtains access to the singer, through whose agency a prospect of success opens out before him.

'LE LOUP DE KEVERGAN' of MM. Rochard, Maire, and C. de Troff, produced at the Théâtre du Château d'Eau, is a thoroughly old-fashioned melo-drama. Robert de Kevergan, a *seigneur* in feudal times, robs those who pass near his castle, and carries off village maidens, thus obtaining the name of the *loup*. At length a stop is put to his proceedings by Jehan le Tors, a peasant, who in the end proves to be the real baron, the substitution at nurse, which is the customary basis of melo-drama, having been effected in this as in previous instances.

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